JUKE

· AUSTRALIA'S · MUSIC · WEEKLY ·

JULY 9, 1988 No.689 $2.20

HUNTERS'

MARK SEYMOUR:

it's time to collect

PLUS:

DAVID LEE ROTH V. VAN HALEN

STEVE WINWOOD · WIDDERSHINS

BO-DEANS · POP WILL EAT ITSELF

VENETIANS LIVE · STEVE KEARNEY

CROWDED HOUSE LP

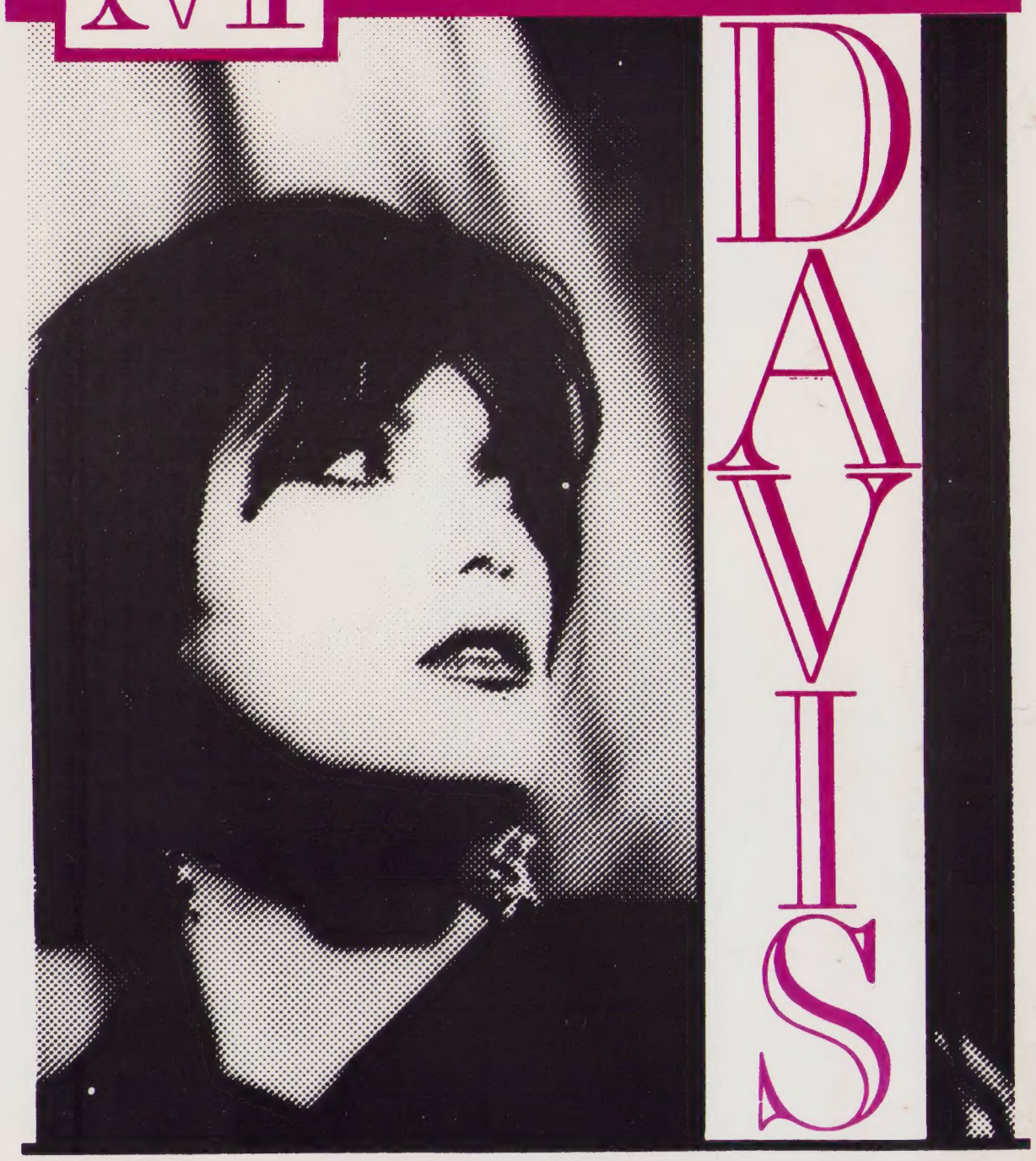
JUKE/YAMAHA ROCK UPDATE

Registered by Australia Post publication No VBP0349

THE METRO TUESDAY JULY 19TH

MICHAEL EDGLEY PRESENTS

Martha DAVIS



SPECIAL GUESTS

THE MACHINATIONS

THE STATE

DRESS SMART CASUAL

THE STATE

THE SINGLE

RESPONSIBLE

OUT NOW THRU BMG

SUPPORTING MARTHA DAVIS
MELBOURNE, SYDNEY, ADELAIDE

Chisels to reform?

Last week it was revealed that Cold Chisel had been offered $A4 million to reform for a month of live shows in Australia and New Zealand.

The five piece band's manager, Rod Willis, told me exclusively the band members would also receive "a percentage of all ticket sales and conservatively make $1 million each if they agreed".

But will it happen? Will Cold Chisel reform?

It is the third time a solid offer has been made, the first occurring one year ago, and up until now the members have resisted.

The time, however, could be ripe for the reformation.

"The band members laughed about it when it has come up in the past," Rod Willis, who now manages Icehouse, The Angels, Catfish, Boom Crash Opera and Do Re Mi with the agency Dirty Pool, said.

"They *(the band members)* have mellowed over the years. In the past it *(the chance of a reformation)* has been laughable. It's only been in the last year that the band's members have seriously been considering that they could possibly play again.

"There is a great respect and love amongst the band members and it's like they want to try the drug one more time. I can feel that when I talk to them. I think they all would like to get up on stage again and play but it's just a question of when they'll do it."

The promoters, making the offer to Cold Chisel, wish for the band to regroup in December to coincide with the fifth anniversary of the band's demise. Cold Chisel split on 15 December 1983.

Jimmy Barnes has told me on several occasions that he would "love to get back together again to show everyone we could still do it and at the same time shove it up the Americans'." That latter remark pointed towards the American's failure (in particular Elecktra Records) to pick up on the band when it was still together. *(Remember, "You've Got Nothing I Want?)"*

He would be in. So too, I think, would drummer Steve Prestwich and bass guitarist Phil Small, those musical careers have not been publically proficient or prolific since Cold Chisel's split. Prestwich played with LRB when John Farnham fronted the band and Phil Small was playing in a Sydney cover-band The Pound.

The key people in the reformation are lead guitarist Ian Moss and, more particularly, keyboard player-songwriter Don Walker. Moss is currently in Los Angeles recording his debut solo album and has told me it was very important for him to succeed on his own. When Moss put together a solo band two years ago an accompanying media release quoted him as saying Cold Chisel was a great experience for his ultimate goal: Being a solo performer. Moss could not be contacted in Los Angeles to confirm or deny whether he would consider getting back together again.

Don Walker, after nearly five years of travelling around the world and collecting his thoughts and memoirs, resurfaced two months ago with the debut single from his band Catfish, "When You Dance", a Top 30 hit. An intense and conscientious worker-artist, Walker has put all his efforts into the project and recently finished recording the Catfish album in New York and Sydney. it will be released later this year.

Walker is very serious about Catfish and has returned to the ground level in many ways. He could have called his project The Don Walker Band, thus ensuring support from Cold Chisel afficiandos, but had downplayed his part in Catfish so as to appear not to be cashing in on his past fame and glory. "When You Dance" featured no songwriting credits other than Catfish and no liner notes were given as to the band's composition. He is building from the bottom, not making extensions from the top.

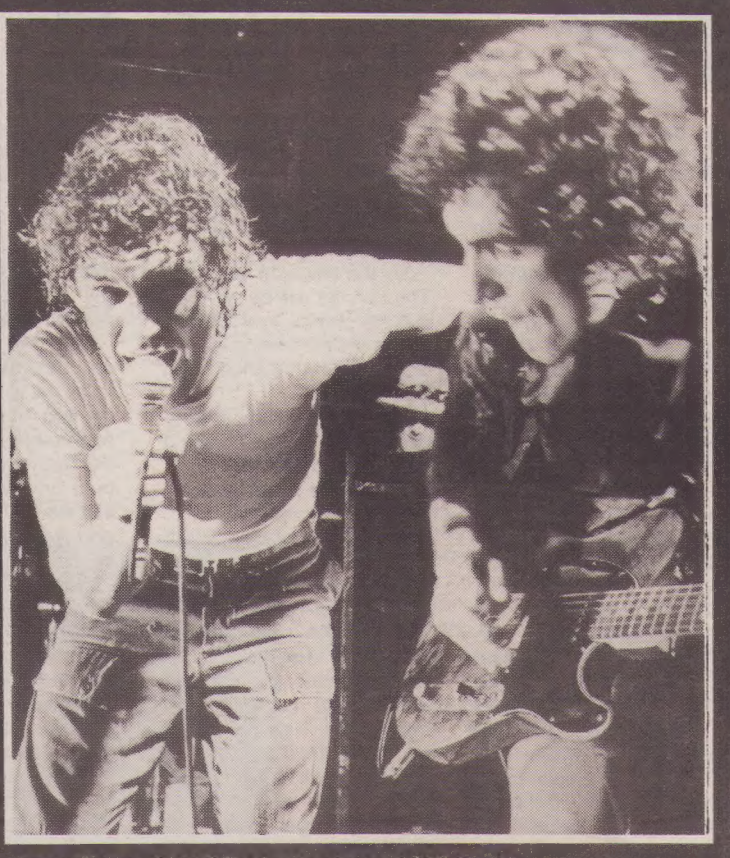
Walker is the lynchpin. He was the leader of the band from start to finish and I would imagine if Walker said yes, his close friend Moss would follow.

Walker, however, has possibly the least to gain from reforming the band. As he wrote most of the songs, thus ensuring substantial royalties from record sales and radio airplay for many years, he is the least in need of the money. Moreover, of all the band members, Walker seems to have the most intense feeling about Cold Chisel and may feel that to reform it would in a way negate the reasons the band split when it did: To go out on the top. Walker would probably be thinking that to reform would diminish the band's substantial reputation. He has seen bands reform, and haven't we all, which were great in their heyday but pale by comparison when they do it "just one more time."

Personally, this is my main worry. Cold Chisel's legendary status increases with every year for two reasons: The most obvious is that it was, in my opinion, the greatest rock and roll band to have yet existed in Australia. Secondly, we remember them as being so particularly splendid because it left us when on top rather than so many oher bands which were once big, tried to capture their former status in ensuing years, only to fail and languish at the bottom. Skyhooks, Sherbet, even Men At Work, are examples of this.

But when each member could make at least $1 million from four week's work, not including the monies which could be made from another Cold Chisel album, lie or otherwise, we should remind ourselves of that phrase: *Money talks and bullshit walks.*

Rod Willis says he does not think money would be the main motivating reason for the band to reform. And I do not think this is a glib, off hand remark designed to create a sense of street cred or sincere artistic intent. I worked with Cold Chisel for two years, and it never really did anything to make money at the expense of all else. On it's Last Stand farewell tour, Cold Chisel only charged $10 for the audience's collective privilege of seeing and hearing it play one more time. It could have charged double and succeeded equally.



Rod Willis says all members are comfortably well off anyway . . . some more than others.

"They are all aware of their value, there is no question they all know they could make a considerable amount of money by reforming and, sensibly put away, set themselves up for the rest of their lives," he said. "But I think the main reason would be to get together on stage and relive the magic they had for 10 years."

During its tenure, Cold Chisel sold more than 1.35 million albums, played in front of more than two million people and on its *Last Stand* farewell toured grossed more than A$1.5 million.

Its songs "*Khe Sann*", "*Cheap Wine*", "*Goodbye (Astrid)*", "*My Baby*", "*Forever Now*", "*Flame Trees*", "*Bow River*", "*You Got Nothing I want*" and "*Star Hotel*" are considered classics by music pundits around the country and radio interest in the band has never waned. A best-of album, *Radio Songs*, has sold 25,000 copies this year alone.

Cold Chisel formed in Adelaide in 1973.

— SCOTT HOWLETT

BOZ SCAGGS—BACK ON OTHER ROADS

Boz Scaggs has broken an eight-year silence with a new LP through CBS *Other Roads* and a return to touring next month which will see him play dates in Japan and the US.

He is also expected to visit Australia although no official statement has been made, as yet.

Scaggs had one of the biggest albums of the '70s *Silk Degrees* which sold more than six million worldwide. He had huge hits with "Lowdown" and "Lido Shuffle" and toured Australia on the strength of that success.

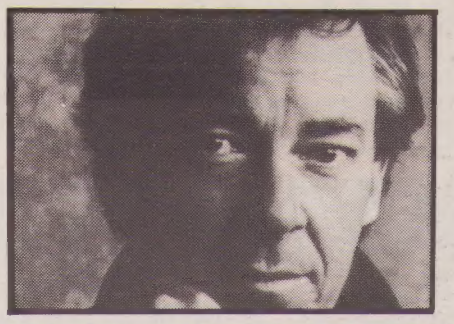
Scaggs now admits that the decision to quit the music scene was made in Sydney during his 1980 tour.

"I was sitting in my hotel room in Sydney and read an article about John Lennon bringing up his sons, and the same thing occurred to me.

"I just wanted to step outside of the (music business) for awhile."

For the next eight years he spent time travelling and watched his two sons grow. He also built a recording studio and in 1984 actually started to record a new LP but dumped the idea after a few days saying he wasn't ready.

He also spent that time running his Blue Light Cafe restaurant and later this week opens a jazz/R&B club called Slim's, in partnership with Huey Lewis' manager Bob Brown.



He started work on *Other Roads* in December 1985, collaborating with a lot of new people he hadn't worked with before.

One was poet/novellist **Jim Carroll** — "he's the only one I've ever called to write with. He's a brilliant poet but he's also a very skilful lyricist." R&B/jazz bassist **Marcus Miller** had impressed him with past tours with Miles Davis and Luther Vandross.

Scaggs also called on old standbys drummer **Jeff Porcaro** and guitarist **Steve Lukather** of Toto who'd toured in Scaggs' bands in the past.

According to Scaggs, "Jeff is integral to my way of thinking — he's sort of my eyes and ears to what's going on."

Pulse

PURPLE LIVE LP

Deep Purple's much talked about double live album *Nobody's Perfect* will be released here either in late June or early July, through PolyGram.

Produced by bassist Roger Glover, the LP features the following tracks:

Record One — *Highway Star, Strange Kind Of Woman, Perfect Strangers, Hard Lovin' Woman, Bad Attitude and Knockin' At Your Back Door.*

Record Two — *Child In time, Lazy, Space Truckin', Black Night, Woman From Tokyo and Smoke On The Water.*

There's also a studio re-recording of Purple's first ever hit single with the classic lineup, *"Hush."*

BLACK MARK AGAINST BRANIGAN

Laura Branigan is under fire from the anti-apartheid movement for agreeing to play South Africa's notorious Sun City.

The American singer, who had a big worldwide hit in 1983 with *"Gloria"* played six shows at the Sun City Superbowl late May, thus defying the United Nations cultural boycott of the racist regime.

Several members of her band have appeared in the apartheid state before, and the South African Press is hailing Branigan's visit as "an exciting coup" in the face of international hostility towards artists playing there. In fact, only very second rate singers and groups in the twilight of their career are now desperate enough to go to Sun City.

Karen Talbot, from the London-based Anti-Apartheid Movement, reacted angrily to the news. She said: "It's disgraceful that at a time when many of the world's top pop stars were preparing to perform at the Nelson Mandela 70th Birthday concert at Wembley on June 11, that Laura Branigan was preparing to honour the racist regime in South Africa by appearing there.

"Her name will definitely appear on the forthcoming United Nations' cultural register."

BARBED WIRES

Edited by **CHRISTIE ELIEZER**

A definite must on rock bands' stop-overs during American tours seem to be **Elvis Presley's** Gracelands mansion in Memphis.

One of **Heart's** members got nabbed trying to steal soil from the place to take home, the **Hoodoo Gurus** say they almost burst into tears at the memories and **Big Pig** were spotted there some weeks ago. **The Mission** were so taken up with the place that they ordered their tour bus decked out in fetching shades of grey and pink and **LOTS** of frilly white curtains.

The latest is **Mick Jones** of **Big Audio Dynamite** who says he was so impressed with the place he returned the next day, just to soak in the 20-foot long sofa and accompanying 18-foot coffee table, the jungle room with its giant Hawaiaan chairs and of course the teddy bear shop. Jones actually visited the south as part of a pilgrimage to the centre of country music, and returned to London with a Nashville gold shirt and an Elvis Presley baseball cap and badge.

Before he left the States, though, Jones flew to New York to catch the **Led Zeppelin** reunion at Madison Square Gardens and announces that he was just knocked out with **Jimmy Page.**

"Ten years ago, The Clash were trying to get rid of Zeppelin and here I am getting excited by Jimmy Page! I wouldn't be surprised if they get back together and stay together — people are just sick and tired of all this sampling rubbish! They're longing for a real rock band again."

• **Cabaret Voltaire** are no more, it seems. **Mal** has been in the studios with former **Soft Cell** link **Dave Ball** (among others) working on his new project **Love Street.** A hot 12" is expected our way very shortly.

• **Crowded House** tour commitments, **Neil Finn** has joined brother **Tim** to work on the latter's next solo LP.

• Suring The **Divinyls'** recent Canberra shows, **Chrissie Amphlett** took time off to take in some skiing at Perisher.

"It's my second time at it" she told our man in the bushes. "I'm still a bit scared of it but I want to take some lessons to get over it."

By the time you read this, The Divvies will be off touring the States and Europe where their following is larger and more fanatical than their local one.

• **Billy Idol** currently assembling a new band to make a new studio record with. Meantime he's just issued a Best Of set overseas.

• To commemorate the 70th birthday of **Nelson Mandela, Jerry Dammers** has entirely re-recorded his **Special AKA** classic "Free Nelson Mandela". A spokesperson for his London record company describes the new treatment as "a mournful Acid House version" *(huh?!! — ed)* with an unknown South African township singer taking over the new vocals.

• **Morrissey's** been writing countless letters to **Linda McCartney** (who was of course part-time photographer and part-time groupie before she struck paydirt with multi millionaire **Paulie)** begging her to take photos of him for his next album cover.

She keeps saying no, and the Manchester buffoon keeps scribbling even more grovelling missives.

• Who loves an ageing punk? **Sonic Youth's Kim Gordon** and **thurston Moore** got the ego-bruising of their lives when they were told they were . . too old!

A New York thrash band **Luanarchicks** (yep, all female, if you were wondering) have changed their minds about letting the pair produce their next record explaining "it was like being produced by our parents".

• As **Slayer** wind up recording on their next LP *South Of Heaven,* they're deliberating whether to include a cover of the **Judas Priest** screamer "Dissident Aggressor".

• We've been telling you for yonks about **Motley Crue** singer **Vince Neil's** falling in love with a mud wrestler (hey, you at the back, stop yawning!) You'll also remember *(zzzzz-ed)* how she insisted that Vince pay her $3,000 to stop working because he was too embarassed to tell people his wife was a mud wrestler.

Anyway, it transpires that the two did indeed get married in late April and flew off to Tahiti for their honeymoon.

Alas, the honeymoon was cut short when the couple returned to LA to announce — that they were not for each other and they wanted the marriage annulled! But, hold on there's more, they still wanna be good friends and will continue to date each other.

Still on Crue's lovey dovey affairs *(no more, pleeeze! — ed)* it seems that drummer **Tommy Lee's** marriage to actress **Heather Locklear** — always a rocky boat, we'll grant you — has finally capsised. A brooding Tommy flew off to Europe to party with **Nick Rhodes** of **Duran Duran** to drink and forget.

• Is it war between **Painters & Dockers** and Melbourne outfit **Cold Blue Hunger?** The latter contend that the Dockers "took away" the English producer they had lined up to work on their self titled EP. They are now working with local producer **Kai Dahlstrom.**

• **LRB's** plans to do a full-scale concert tour of Australia with **Glenn Frey** ran into disarray when Frey's record company insisted that he remain in America to promote his new LP.

Hence the tour (which should have been announced by the time you read this is very much a shortened version of the original Frey and LRB will most likely do dates together in the US later in the year. Frey rates the Melbourne boys highly, saying "they're the best vocal group in the world" and adding "my songs have never sounded better."

• Virgin Records are to release a second volume to their Oz hip hop compilation *Down By Law.*

Anyone wanting to submit to this LP should contact Virgin at PO Box 580, North Sydney, including tape, photo and a bit of background about the act.

• Next visitors from New Zealand look like **Straitjacket Fits,** who've been getting scattered airplay on college radio here for their *Life In One Chord* EP. The band will record its debut LP first, to be issued here through Flying Nun/Citadel at the end of winter.

• **SINEAD O'Connor** is making her wish to meet her heart-throb **Mickey Rourke** come closer. She's been offered an acting contract by the same agent who looks after Rourke!

• In Britain, reggae star **Maxi Priest's** rendition of "Wild World" reaching No 7 tops the **Cat Stevens** original, which peaked at No 8 in 1970.

• The **Tiffany** case has been solved — Tiff's going back under the "guidance" of her mum after all. All that fuss and it's back to square one, except lawyers on both sides make heaps of money.

Tiff's sisters, the equally splendidly named **Felicia** and **Charressa** are also threatening to get into showbiz.

• **I've Been Ripped Off In Bali Too:** If you're one of these Aussie tourists who stocks up with cheap bootlegged cassettes of big sellers every time you go to Indonesia, stiff cheddar.

Following pressure from overseas Governments, the Indonesian authorities have cracked down on the pirates with fines of $6,000 and seven years jail for each bust. Hence from June 1, all bootlegs of European acts have been off the market, and American acts from August 1.

• **The Cult** cutting a LP in Los Angeles with producer **Bob Rock.**

• **Little Richard** has scored himself the role of a night-club host in a new US telecomedy series *The Colors of Success.*

• **Debbie gibson** graduated from Merrick Calhoun High School in New York early last week. Three days later she kicked off her first major tour, in Boston.

Gibson recently became the youngest artist to write, produce and perform a No 1 in the United States. The 17-year-old achieved this feat with "Foolish Beat", the fourth single from her smash debut LP *Out Of The Blue.* In Australia, the distinction still belongs to **Kate Bush** who was 18 when she topped the charts with "Wuthering Heights".

(Gibson isn't the youngest to hit No 1 it must be pointed out to chart trivia buffs. People like **Little Peggy March, Brenda Lee, Tiffany** and **Lesley Gore** were younger. But that Gibson also wrote and produced the track gives her an atistic credibility rare for a teen sensation.

Dragon have been signed to BMG Australia. Pictured at the contract signing are (L to R standing) Darrell Wilson and Stuart Rubin from BMG, Marc Hunter, Brian Smith (BMG), Stephen White (Dragon management) and the band's Todd Hunter.

• US trade magazine *Billboard* called **Noiseworks'** recent show at New York's Cat Club "an impressive showcase."

• Sydney's Selinas — or specifically, its Rixon Reom — is going 'alternative' every Wednesday night, with bands like **All Ordinaries, Vicious Kites, Tall Shirts** and Brissie band **Neighbourhood Unit** locked in for dates through July.

• **Huxton Creepers'** *So This Is Paris* looks like being issued world wide through PolyGram . . . and there's talk of US dates in August.

• Things are off and running for the Queensland Rock Awards, with 100 bands already entering. Heats will be run every Saturday afternoon at the Playhouse (ex-Spring Hill Hotel) in Brisbane.

If you want to enter, contact **Helen Keilar** on (07) 831 0283. Prizes include 47,500 of gear paid for by the Australian Academy Of Music, Yamaha and the Playhouse, as well as recording time.

• Perth band **Surface Tension** are looking for a singer after **Ben Clifton** went to become a folkie.

• **Trash trivia:** *Rock Arena* compere **Suzanne Dowling** has a pet canary called **Dwight Yodell.**

Incidentally, during his Rome press conference, it's been announced that **Michael Jackson** and **Bubbles** have been reunited. You'll remember MJ told his lackey to pack the brute off to the zoo when it turned on him and bit him.

• **Mark Knopfler** turning down offers of up to $18,000 from the British press for photos of his twin sons.

• Quote of the week from **Neil Young:** "You know *The Perry Como Show* (insipid crooner) back in the '60? That's where rock'n'roll is today. Generally we've got this crap produced by dicknoses."

• This week's **Kingdom Come** slander is . . . **Lenny Wolf's** real name is **Frank Spencer!**

• **Carlos Santana** and sax player **Wayne Shorter** teeing up for a US and European tour.

• Former **Rolling Stone Mick Taylor** has opener up a management and production company in New York.

• **Tom Jones** has done a cover of **INXS'** "What You Need."

• Belated congrats to **Pseudo Echo's Brian Canham** and his lady on the birth of their daughter **Holly** last month.

Also, **Mr and Ms Angry Anderson** on the birth of their daughter. The kid looks just like the father particularly around the hair region.

• **Terence Trent D'Arby** had religious organisations in France in an uproar after he posed for a French pop magazine on a crucifix with fake blood dripping from his "wounds." the headline in the article — of Tez tongue in cheekedly comparing himself to Jesus — didn't help calm the outraged people either.

"But I didn't think people woud take it too serious" Tez mumbled lamely, seriously thinking *that* would solve problems.

• **Belinda Carlisle's** so allergic to beetroot and goat's milk she breaks out in pimples.

• Next **Wendy & Lisa** LP reportedly much more dance orientated.

• Ahh the pressures of success. Invited to a superduper party, **Craig** from **Bros** decided he couldn't be bothered fighting through the 300 girls who hang outside his house each day. Rather, he thought he'd slip out through the back door, sneak down the path, shimmy up the big oak tree and over the back fence.

He made it over the fence with a couple of bruises . . . then looked down and saw he'd badly torn his groovy new jeans, so had to go through the process, but this time to sneak *back* into the house to change. Awwwww . . .

SCORNFLAKES
A SERIAL
LIVE
©88
No 6 THE REALITY IN NEW YORK
-Maurice-
AUDEN
SCOR
I JUS LURVE YOUR OSSSIE ACCENTS-
SCORNFLAKES ON THE WORLD TOUR
ACCESS ALL AREAS
THE MEET THE PRESS
SCORNFLAKES
MARTIN
AUDEN
DENNIS
HOW DID YOU GET YOUR NAME?
CLICK CLICK CLICK CLICK CLICK CLICK CLICK CLICK
AUDEN! YOU LAZY GOOD FOR NOTHIN' BUM. GET BACK TO WORK!
IN THE FUTURE.... WHO KNOWS. BUT FOR NOW A FACTORY JOB PAYS THE RENT, AND FOR AUDEN, DAYDREAMS WILL JUST HAVE TO DO----

Contents

Mark Seymour cover pic by Byron Smith

7 POP WILL EAT ITSELF
brats in the USSR

8 BODEANS
US guitars with a difference

9 WIDDERSHINS
cardinal shins

10 DAVID LEE ROTH vs VAN HALEN
the mega stadium-rockers battle it out across the US

11 STEVE WINWOOD
back and rolling in the highlife

12 NATALIE COLE
pink de ville

LOVED ONES
a loved one comes home

A SONG BY GEORGE
We speak to illustrator Keith Wester

13 PATRICK SWAYZE
swaying in the stardom

14/15 STEVE KEARNEY
diggin' up the dirt

16/17 HUNTERS AND COLLECTORS
Seymour speaks

18 MELBOURNE FILM FESTIVAL
the good, the bad and the ugly

TIBET
feeling the way

REGULAR FEATURES

19/20 ALBUMS
Crowded House, Natalie Cole, Ginger Baker, Ziggy Marly, Hippos, Killdozer, Phillip Glass, Times Two, Bachelors From Prague, Marilyn Martin.

SINGLES
Including Morrissey, Steve Winwood, Kim Wilde, Neil Young, Do Re Mi.

YOU CAN WIN!
Chuck Berry's 'Hail Hail Rock 'n' Roll' videos and albums

21 VIDEOS
Jaws — The Revenge
Blue Man

ON FILM
posthumous Warhol projects underway

ROCKWORDS

22/23 CHARTS

OUT THIS WEEK

24/25 LIVE ON STAGE
The Ramones, The Seers, Ry Cooder, Hothouse Flowera, Venetians, Die Laughing, Untitled Red, Sinead O'Connor, Johnny Diesel and The Injectors, Grey Wolf, Maybe An Omen.

26/27 GIG GUIDE

OZ CONCERT TOURS

INTERNATIONAL TOURS

28 BANDWAGON
Yamaha DMP7-digital mixer, Ibanez programmable effects

29 BOOKS

END OF THE LINE FOR "FACTORY" WORKERS?

After screening only 35 programs, the ABC is believed to be on the verge of scrapping its youth orientated new-music series, *The Factory*.

The program has been given four weeks to prove its viability in the face of ABC budget cutbacks and re-direction of funding into new family quiz shows.

The Factory is the only national youth music program currently broadcasting live-to-air studio acts.

ABC management is believed to be questioning the show's future after viewing surveys carried out by McNair Anderson Advertising. The surveys indicated the program rated as low as 2 per cent in some capital cities.

The ABC is currently embarking on a new chase of ratings in the prime time evening slots and subsequently budget allocations for *The Factory* are understood to have been re-directed into *Oz Game* and *Scrabble*, pilot episodes of which are soon to go to air.

The ABC's former long running music program, *Countdown*, was folded last year, with only one week's notice.

If *The Factory* survives, a changed format with heavy emphasis on pre-produced clips and little or no live performances is expected. Current program staff are understood to have been issued with redundancy notices.

The threatened closure has been met with divided opinion within the ABC. Pundits of the program believe the management decision is ill-timed and fails to consider the need for youth orientated programs.

An ABC employee who works with *The Factory* but did not whish to be named, said last week:

"*The Factory* is finally having an effect on the music market place. It may not be as strong as Countdown but it hasn't been given a chance yet.

★ **Melbourne's Go 101 were signed to PolyGram Records after an appearance on *Countdown*. Other unsigned bands may miss their only opportunity for national TV exposure if *The Factory* is scrapped.**

"*The Factory* is the only youth orientated music show that is seen right across the country."

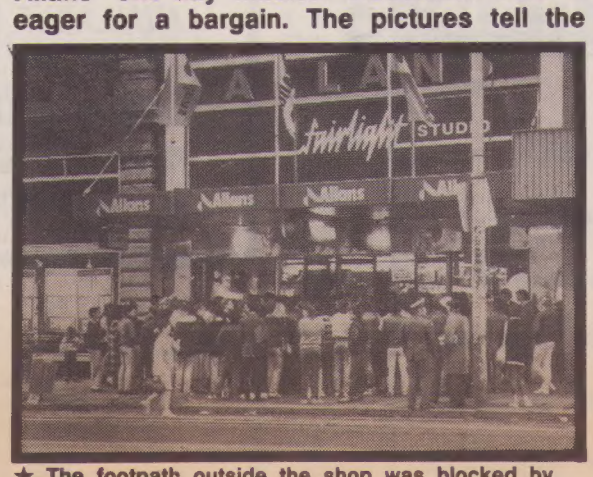
Concern over the closure of the program has also been expressed by several record companies, with PolyGram's David Jayes pointing out that *The Factory* provides an important outlet for unsigned, up-and-coming acts and can be a springboard to major label interests. He pointed out that Melbourne Band Go 101 were signed to PolyGram after an appearance on the now defunct *Countdown*.

ABC Management was contacted, but were unavailable for comment.

— PETER LA FRANCHI

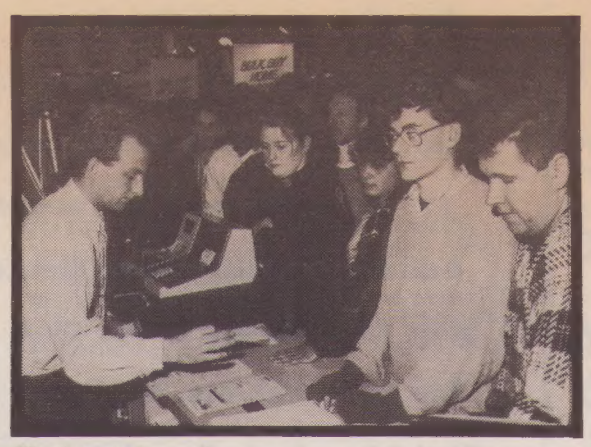
BUGGIN' FOR A BARGAIN

Allans' one-day musical instrument sale in Melbourne attracted more than a few punters, eager for a bargain. The pictures tell the story . . .



★ **The footpath outside the shop was blocked by shoppers waiting to storm the store at opening time.**

★ **Security officers kept the crowd under control.**



★ **After the doors opened at 9am, the store was flooded with shoppers.**

SEMI-FINAL SUCCESS FOR JUKE/YAMAHA ROCK

Juke/Yamaha Rock 88, the international rock contest for unsigned, untried rock bands, conducted its semi-final at Billboard last Sunday, and a full report will appear in the next issue of Juke.

The Australian final rocks into action on Wednesday, August 3, commencing at 8.30 pm. The five top semi-finalists will move into the Australian final and it promises to be a night to remember on the Australian rock calendar.

Anyone who is anyone in the industry will be there, and the winning band will be presented with some exciting prizes, including $5000 cash, a demo recording at Metropolis Audio, plus $5000 worth of Yamaha musical equipment.

And, if that's not enough, the Juke/Yamaha Rock 88 winners will be awarded an all-expenses-paid trip to appear in the Asia Oceania semi-final, to be held in Hong Kong on September 4. Three bands will be chosen from the Hong Kong semi-final, to take their place in the international final in Tokyo on Cotober 30. Likewise, this is an all-expenses-paid trip for our Aussie representatives, if successful in Hong Kong.

Naturally, participating bands in Juke/Yamaha Rock 88 have an opportunity to expose their musical product to industry leaders, both here and overseas.

★ Man Friday: find out how they scored in next week's Juke.

COLONIAL

WILD BOYS

Starring

THE GOOD — THE BAD — & THE ANGRY

Featuring

ALAN MANSFIELD
MICK COCKS
KIRK LORANGE
KEVIN BENNETT
MARK MEYER
IAN LEES

With Special Guests

CHASIN' THE TRAIN

Tue 5 July ... Tamworth Workers Club
Wed 6 ... Seagulls, Tweed Heads
Thur 7 ... East End Hotel, Bundaberg
Fri 8 ... Melanesia Village, Hervey Bay
Sat 9 ... Rockarena, Mansfield Tavern
Sun 10 ... Stewarts, Alexandra Headland
Tue 12 ... Quay 1, Newcastle
Wed 13 ... Canberra Labour Club
Thur 14 ... Central Coast Leagues Club
Fri 15 ... Parramatta Leagues Club
Sat 16 ... Shellharbour Workers Club
Mon 18 ... Wagga Rules Club
Tue 19 ... Velvets, Bendigo
Wed 20 ... Lady Bay Hotel, Warrnambool
Thur 21 ... Mentone Hotel
Fri 22 ... Palace, St Kilda
Sat 23 ... Village Green
Sun 24 ... 21st Century Dance Club
Tue 26 ... Lake Jindabyne Hotel
Wed 27 ... Revesby Roundhouse
Thur 28 ... Sweethearts Cabramatta
Fri 29 ... The Venue, Dee Why
Sat 30 ... Selinas. Coogee
Sun 31 ... Rooty Hill RSL

ARAGON

THE DEBUT MINI LP

Don't Bring the Rain

AVAILABLE NOW FROM THE FOLLOWING OUTLETS

PIPE IMPORTS
CENTRAL STATION (CITY)
READINGS (HAWTHORN)
PET SOUNDS (MALVERN)
DISCURIO
GASLIGHT RECORDS (CITY)
MONASH RECORDS (MONASH)
GREVILLE RECORDS (PRAHRAN)

W.R.O.C.

THE COPYRIGHT DEFENDER

. . . WORLDWIDE . . .

Now . . . up to $100,000 Solicitors costs to fund your court action

WARNING

COPYRIGHT IS AUTOMATIC . . . BUT PROTECTION DEPENDS ON YOU!

AUSTRALIA'S FIRST AND LARGEST WORLDWIDE NETWORK COPYRIGHT REGISTRATION SERVICE. ESTABLISHED SINCE 1980 BY BARRISTERS AND SOLICITORS IN CONJUNCTION WITH MEMBERS OF THE AUSTRALIAN MUSIC INDUSTRY.

TEL: 387 8777

TOLL FREE: 008 333099

OFFICES IN UNITED STATES, EUROPE, ASIA AND THROUGHOUT AUSTRALIA

W.R.O.C.

WORLDWIDE REGISTER OF COPYRIGHTS P/L
373 SYDNEY RD, BRUNSWICK 3056

BEHIND THE UNIRONED CURTAIN

Britain's grubbiest partygoers POP WILL EAT ITSELF discover that life in Moscow isn't all vodka and skittles . . .

"What I can't understand is, how come all these old women are so fat when they can't get any food?" muses Adam Mole, guitarist in Britain's grubbiest oiliest band Pop Will Eat Itself.

We are trundling through Vilnius, the capital of Lithuania, in the sort of dinky little green Russian bus Julian Cope would hand over his leather trousers for, to have in his toy collection.

Adam, Clint, Graham and Richard and the rest of our motley party are bumping along in search of the first blast of Russian alcohol. It's 24 hours since we landed in Moscow, our luggage is yet to reach the Soviet Union, and we spent last night asleep on beaches because

our hosts hadn't bothered to book us onto the necessary internal flight.

To make it worse there is no hot food available, no cold drinks and no alcohol. Such is life in the Soviet Union — and Pop Will Eat Itself are not to know that the next 24 hours will be even worse.

As large luvvable Adam summed things up so far: "Well, basically, once more the devil has farted in our faces."

Maybe their first 48 hours is such hell because Pop Will Eat Itself shouldn't even be here. After all, unlike other British ambassadors like Elton John, UB 40, Everything But The Girl, etc they are neither right on or well off. They are mere dipsticks in denim who write spunky pop tunes, play great concerts and still haven't scored a hit back in the UK.

But when Russian promoter Art Troitsky saw the band at a London show last year, he insisted they'd have the same cultural impact on the USSR as the Beatles. He returned to Moscow and started hacking through the bureaucracy that eventually allowed the spotty cocky poppers to become the greatest part of Glasnot yet.

The possibility of the trip might have seemed just a dream; the eventual reality was a nightmare. Because despite the Russian news reports of how things are changing, things are not thawing quick enough to improve the basic standard of life. The USSR is a world where the staple diet is paranoia, oppression and cold food, where *Perestroika* marches are faked for the benefit of the Western press, where hopeless desperation is abound. For two days we didn't eat until the afternoon because there was nothing to eat.

In Vilnius, the main purpose of the band's visit is to play the city Rock Forum festival with Billy Bragg. It's a festival which has been organised by the Rock Club, a strange and bizarre group of people who all think rock music began and ended in San Francisco in 1968.

"Hippies everywhere!" is Graham Poppie's assessment as we step out of the green tin van and into the sports hall where the five day festival is already underway. The standard chic for Soviet bands is fake joints, tie dye T-shirts, long hair and SANDALS. The backstage area smells like a gym; in fact, because we've now visited the local hard currency shop and stocked up with handy pocket size bottles of vodka, the organisers complain about our drinking.

"We do not drink here because we like to be a fit and healthy nation" is the explanation I'm given, which is fine as long as they're happy: but to us travellers, who're into three days into a trip without a change of clothes, it's become apparent that the only way to get a decent view of the USSR is through the bottle bottom of a vodka bottle.

RELEASE THE BRATS

It is Saturday afternoon, eight people wait in Vilnius airport for seven pieces of luggage. After seven hours of waiting (yet another day by our hosts' inability to organise) the baggage arrives. You can't mistake the smiles of relief on the band's faces: for the first time in 36 hours, it looks like we can finally *enjoy* life.

It's clean clothes a-go-go and we're heading towards the hotel where we're promised hot food. That's a fib, of course, but wine is available. Five hours later, the band are pissed as farts and head for their gig at a school, in front of 200 Lithuanians always behaving wildly. The band's chants of "beer, beer, we want more beer" is interpreted as a greeting and instantly everybody is banging something on the table in front of them.

Beer frenzy grips the small school hall. The Poppies perform a scrappy set of pre-dance thrash pop classics on the few instruments available and from then on, things become a little hazy. The band turn on their manager and try to lynch him. Someone pukes over their press officer, who collapses to the floor. Richard Poppy whips out his dick and sticks it into the poor man's ear. This is rock and roll. We all jump onstage for an embarrassing rendition of "Johnny B Goode" with the Russian answer to Janis Joplin while Graham shows the crowd his backside. One of the party afterwards picks up a group of married women and takes them back to the hotel, with their laughing husbands in tow. Next morning, it's Hangover City, with no vitamin C or food available until tea-time.

Igor, a talented and superb photographer, approaches and tells us with delight "Last night you looked so good, like true punks, singing and drinking and dancing up on the stage. You look fine."

Through the visit, it becomes increasingly clear that people like ourselves are given the "freedom" to visit because the interpreters given to us are really KGB agents who can keep an eye on us. Some of our Russian hosts are too wealthy and educated to be merely members of the Rock Club.

"The Russian journalists are so boring!" scowls Richard. "It's not their fault but because they know nothing at all about our background, their questions are totally basic but verbally very complex.

"They're all talking about exchanges but how can you tell them that their bands are shit? It's new for them to have us and Billy Bragg here but it wouldn't be interesting for British people to see something that was being done 20 years ago."

The previous night, Billy Bragg had used an interpreter onstage to carry his message across to the Lithuanians. Pop Will Eat Itself are offered the same opportunity but there's no real point in translating lines like *"when I drink a lot/I think of you/ When I think a lot/I drink to you/Oh Evelyn."*

Rather they just go onstage and send 7,000 people wild; it's the closest the band or the USSR come to Shea Stadium. Every single person on the sports hall floor holds up his/her arms and cheers the arrival of the four Grebo Gorbyniks in their leather trousers, hangovers and crap haircuts.

The boys respond by stumbling through the first three opening numbers and then showering the front of the crowd with T-shirts and badges. The response is even more frantic. Song after song flies by . . . "No Love" "She's Surreal" "Grebo Guru" . . . provoking tears of excitement from the eyes of the amassed music fans.

The difference between the Poppies and Bragg is that the Poppies lack any direct political comment. But the peak of the show comes during "Hit The High Tech Groove" when they sing *"You don't need to have integrity/You don't need to have ability/So listen kiddies, it's true what they say/You don't need respectability."* It might have fallen on deaf ears but from the audience's response, it's fully understood.

As the band finish the song, the house lights come on. The audience hurriedly moves towards the exits. So when the band returns for an encore, there is initially a great deal of confusion. But the crowd scrambles back delighted.

The band then departs. The crowd has now been given a lead and won't budge, demanding more. The band returns once again, this time pulling members of the crowd onto the stage. This has never happened in Lithuania. Blue shirted cops move hastily towards the side of the stage. Here they wait nervously until the stage is cleared and the band starts another song. Unsurprisingly, the plug is pulled almost immediately and the house lights snap on. The audience members chant for more, but meeting the steely gaze of the policepersons, they quickly disperse.

Behind me, a 40-year old bloke can't stop smiling. "They were so dynamic" he tells me. He's a chemist who likes all sorts of music but especially R&B. He's glad PWEI are here because the Beatles, Stones and Pink Floyd never came. Which Floyd? The one with Syd Barrett, he says. It is indicative of the Rock Club that a 40-year old man can speak more passionately and knowledgeably about music and the event he's just seen than any of the Rock Club members I've met.

Backstage the band is holding a press conference in front of the cream of Russian and Lithuanian cultural journalists. Neither side really has anything to say to each other. The

Poppies answer questions with jokes about fat women, beer and mopeds. Consequently few penetrating questions come from the floor. The two parties are a little in awe of each other: PWEI will never have such press coverage again, the journs will never see a band like them again. It's a wasted exercise.

On the flight home, 11,000 feet in the "comfort" of the empty Aeroflot I ask if they think they wasted an opportunity with every major Russian paper in front of them.

Adam: "What do you expect us to do? We aren't a political band, we aren't going to wave any political banners, we've just come to play their set because they asked us. That's all we came to do and that's all we did."

Clint: "You know what we're like. We came here and we couldn't get decent food to our tastes, we couldn't get beer, but we weren't about to go up to 'the kids' 'on the street' saying 'hey man your life is shit!'

"The way we live isn't great but you could say we're free, though we're probably not. Having said that it comes down to the same thing, in Russia, like England, if you've got the money you can have anything you want. But in a five day visit, the only thing we can do is . . ."

Richard: "Provide a bit of light entertainment".

Clint: "And appreciate the chance to come here. And not patronise people about the fact that we're from somewhere else and to us it's better."

The USSR leaves a stale taste in their mouths. The constant queues and forms for everything, how slow inefficient everybody is because everyone's paid a set $200 weekly wage regardless of effort, how the tourists get Coke while the locals make do with shitty apple-juice, how on the last three nights, three Lithunian punks turn up to the hotel, terrified of the "interpreters". They tell the band if they visit they'll be jailed for two weeks. They take the chance and come to the hotel, to find a policeperson in the lobby, waiting. The band give the three all the pens, soap, T-shirts, batteries, tapes and magazines they have.

Have Pop Will Eat Itself learned anything from their visit, aside from the fact Russia is not as glamorous as it's made out to be and there are some good things to be said for private enterprise?

"I learned one word . . . but I forgot it" chuckles Adam.

INSIDE OUT

THE BODEANS' Kurt Newman says his songs are influenced by everyday life . . . girls, cars and alienation. We catch up with the American guitar band with a difference . . .

The thing Sammy Llanas remembers about Otis Redding is that the guy sang some pretty fine songs. The thing Kurt Newman remembers about Lake Mendota is that his Pa would skate the car right out there on the frozen ice, fool around a bit in low gear each New Year's day.

The thing Bob Griffin remembers about Otis Redding and Lake Mendota is that the last anyone saw of the former was when they dragged him out of the latter on the end of a rope. This is the lake where Otis and his biplane plumetted to a bitter, freezing end.

And now here we are in Madison, Wisconsin, standing on the edge of Lake Mendota trying to convince The Bodeans — Sammy, Kurt and Bob — that they should walk out in the lake. Or maybe not. To lose one rock star might be considered unfortunate, to lose two or more is surely carelessness.

For these look set to be wild (sic) times for The Bodeans and this evening in the Civic Centre on Madison's snowy, blurry State Street, the audience will applaud the coming out of one more American guitar band. But this is one guitar band with a difference.

Remember all those awful Stateside culture trenches that bombarded us with a torrent of second-division no-hopers? Stand up Georgia, LA . . . Remember The Rain Parade, The Long Ryders, and ha, ha-Plasticland? The Bodeans do and since their birth in 1985 they've been desperately swimming their way out of that revivalist wave.

"It's slightly unfair," claims singer Sammy Llanas, "since all guitar bands got lumped into one pile, the pinnacle of which was REM — and deservedly so. We tried to avoid sound revivalist because what we play is straight rock'n'roll, something that to us has never gone away, so when people revive it it's kinda sad. We've always had a diversity that we feel evaluates us out of the pure guitar rock camp anyway."

A good working class respectability (the sort that workers of the world dis-united to) is the ideological basis of The Bodeans. Their

home town is Waukesha, a satellite town of Milwaukee that blue-collar workers shuffle into or out of depending on whether it's 8am or 6pm.

"This is a quiet area of America," explains singer/writer Kurt. "When people aren't at work they're out having a good time, but in a quiet modest way. Nobody here makes $1,000,000 making movies; they're just staying ahead. Our upbringing defines how we live our lives and what values we hold."

FOUNDATION

The musical foundation of the band is Sammy and Kurt and their songwriting and the way they present their material. Sammy is the extrovert to Kurt's quiet craftsman, he is the gutsy, throaty opposite of Kurt's "regular" voice.

"Shit, sometimes Sammy will run to the front of the stage and jump about and all the f...in' lights'll zoom in on him. I'm standing at the back of the stage trying to play the guitar that fills the sound and I can't even see where the f...ing neck of the guitar is!

In 1986, *Love & Sex & Dreams & Hope* established the band as a talent to watch out for. A formidable debut, the album is a patchwork of styles ranging from ballads like 'Say You Will' to ferocious rock tracks like 'Angels' and the near-cliched 'She's A Runaway'. Slash picked up the master tapes having fought off EMI and Rounder.

"The guys at Slash were more human," says Kurt. "They didn't see us dressed up in red leather suits looking totally off the wall. They gave us the time we needed to develop. We could've gone flat out to produce a big hit but they didn't press for that thankfully. I mean, you can sell your soul to the Devil to become a pop star and still fail."

In the United States, *Love & Sex* bought The Bodeans massive critical acclaim. The prestigious *Time* magazine claimed (somewhat ambitiously) that The Bodeans had created a whole new generic form of rock music. Mighty praise indeed, but the general consensus was that they'd just produced a damn fine album.

Following the LP, of course, the tour. The band toured The States and — being the blue-collar sons of blue-collar sons — when they visited Canada they stepped on a plane for the first time in their lives.

POLITELY

Everybody sits in the auditorium and politely claps. When they get up to dance they do it politely, and when they do go wild, they go wild extremely politely. It suddenly occurs to me that the only way punk rock could have reached the university town of Madison is if it had turned up on a curriculum at the University of Wisconsin down at the base of State Street.

The hall is full of people, student people, for when the Uni shuts down Madison turns into a ghost town. What do all those secondhand booksellers do when school's out? Stare or suck the ice I guess.

This provincialism is reflected in the band's after-show party which is visited by seemingly every friend and relative the band ever had but which annoyingly remains an alcohol-free zone. After the awakening, the wake.

But back at the hotel the boys are perking up. They're flying to New York tomorrow to back Robbie Robertson and already they're eight miles high. They're too excited yet too tired to talk. Sammy tells me that asking him how he works is like asking a runner how he runs. Thanks for the free trip lads . . .

Sammy: "I'm influenced by anyone I ever heard and liked . . ."

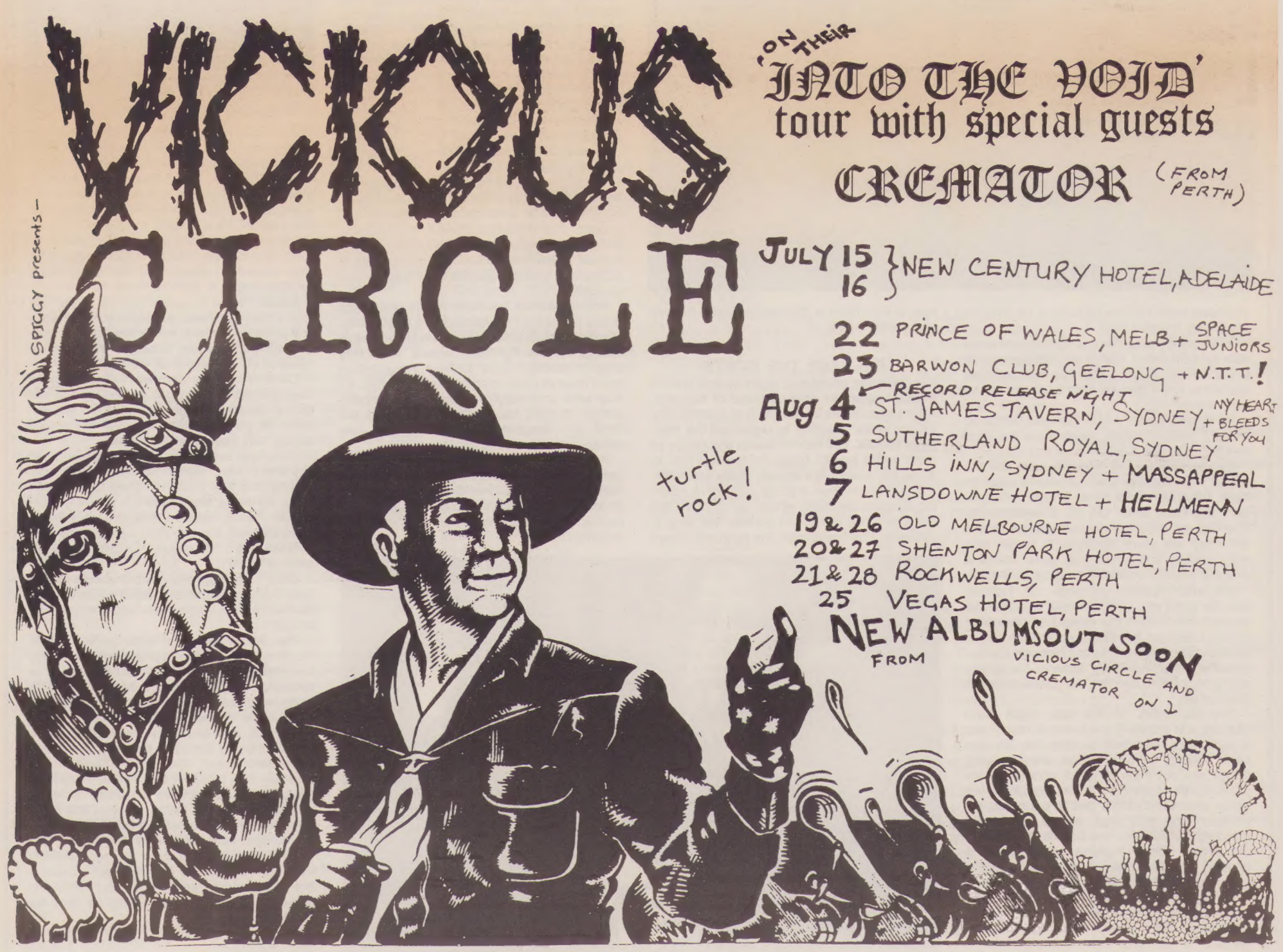
Kurt: "My influences are the things in everyday life that affect my life. Girls, cars, alienation, that sort of thing . . ."

Girls, cars and alienation is a nice way of coming to the band's current LP *Outside Looking In*. The band have gone for a bigger sound but the imspirations are the same. 'Don't Be Lonely', 'What It Feels Like', and 'Pick Up The Pieces' are love and loneliness writ large. 'Forever Young (The Wild Ones)' is that customary acknowledgement of a classic rock past that every rock band in America nods to.

"People say our music is real familiar real quick," says Kurt. "that to me is a real compliment."

Outside Looking In is a rich mixture of lush guitars and lithe, loping vocals. At its most pulsating this is the sort of music that thrust Los Lobos into the public spotlight; it its less assuming guise it is the sort of stuff that '70s singer/songwriters dreamed of and creamed off.

The Bodeans are coming. We can only wish them well.


VICIOUS CIRCLE
SPIGGY presents —
ON THEIR 'INTO THE VOID' tour with special guests CREMATOR (FROM PERTH)
JULY 15 16 } NEW CENTURY HOTEL, ADELAIDE
22 PRINCE OF WALES, MELB + SPACE JUNIORS
23 BARWON CLUB, GEELONG + N.T.T.!
Aug 4 ST. JAMES TAVERN, SYDNEY ← RECORD RELEASE NIGHT + MY HEART BLEEDS FOR YOU
5 SUTHERLAND ROYAL, SYDNEY
6 HILLS INN, SYDNEY + MASSAPPEAL
7 LANSDOWNE HOTEL + HELLMENN
19 & 26 OLD MELBOURNE HOTEL, PERTH
20 & 27 SHENTON PARK HOTEL, PERTH
21 & 28 ROCKWELLS, PERTH
25 VEGAS HOTEL, PERTH
NEW ALBUMS OUT SOON FROM VICIOUS CIRCLE AND CREMATOR ON
turtle rock!
WATERFRONT

QUIETLY FLOW THE WIDDERSHINS . . . OR DO THEY?

"I know it's going to rain on our party but we mustn't let that get us down/We're going to have the best time, the time of our worthless lives . . . "
— Furniture

By Christie Eliezer

Laid back is an expression constantly flapped at Sydney's Widdershins, to sum up the people within the band, and the way they approach getting their music across to the Great Unwashed.

It's not the best description, as it turns out.

Take singer Juliet Ward. Nothing laid back in her bouncy manners, the way she flirts with investigating the occult and converts her house into a stray pet's home, filling it with all kinds of cats, dogs, chickens etc. Or take guitarist Greg Appel. Nothing laid back about the frustration in his songs, his dry humour, or the way he confesses to getting wound up about too many things.

"My problem is I'm a real brooder. I mean, my relationships are no more f...ed up than anybody else's, but I tend to wallow in them too much. Just brood for hours and hours. Then they come out as a song and out of my system."

I say, he's not one of these, ahem, Angry Young Man chappies is he?

A bitter gasp. "I really hesitate to use a term like that it's become such a media cliche it doesn't mean anything. That's the strange thing about songwriting, sometimes you stare at what you've done and think 'that came out of me?!' Sometimes people who know me well can't believe something's come out of me either."

Does he fret that one day the source of his elusive inspiration might dry up?

"No, I don't think they're successful enough to have those sort of worries."

Travel certainly broadens one's mind. Greg and Juliet's former band Lighthouse Keepers went to London, got some attention there, returned home and broke up. One gets the impression they themselves were never sure *why* the band broke up, just that it had to.

Even now, Appel can only stab at vague reasons.

"Well, every band has its personality problems but I think the main reason is that playing to a whole new audience, you get a new perspective about yourself. In Australia we'd prided ourselves on being the band which played the corner pub. But in England I suddenly realised that the band, as it was, couldn't go any further than where it was at the time."

However, Appel firmly resists the notion that the Widdershins grew out of the Lighthouse Keepers' demise.

"No, it took a full year in between during which we just cast about waiting for something to happen. The thing with the Lighthouse Keepers is that we started out as a group of friends who formed into a band. Even now I miss that band, I loved it a lot, and I miss the people who were in it.

"With Widdershins we had more of an idea of what we wanted but there was still nothing formal about the way we got together. We never auditioned anybody, we just waited for the right people to come along."

The "right" people are lead guitarist James Cruickshank, bassist Barry Turnbull and drummer Peter Timmerman. They were originally calling themselves The Rainlovers until Greg came across the present name, an Olde English term for "anti-clockwise to the sun". Widdershins have just issued a new mini LP *Bottleman's Wife* through Waterfront.

Had Widdershins had any problems establishing their own identity?

"Oh, I think once people see you in a pub, they decide whether they like you or they don't like you. There are different elements in the Widdershins from that of the Lighthouse Keepers but there are a lot of similar elements too.

"Basically I think the songwriting is a lot more developed and the musicians play a bit differently."

You don't regret that the Widdershins aren't a bit more forceful about getting attention for themselves, rather than waiting for people to come to them?

"Well, that's probably a fault. But I'd find it a bit forced if we did. We have thought about this, wondered whether we should go for an image or play up the personalities, but I don't know . . . it wouldn't work . . . not for a band that prides itself in communicating honestly with its audience.

"Basically, the people in the band are not great extroverted personalities who can continually keep coming up with those outrageous quotes that get plastered in the middle of their articles in big bold letters. We're considered very laid back but there's a great deal of ambition in the members, it's the way we express it.

"We're basically a shy band. Since the Lighthouse Keepers, Juliet and I are a year or so older, but we're still the same people."

He doesn't feel outraged when he opens up a rock newspaper and sees a less worthy band get a two page spread because it can manipulate the press more skilfully while the Widdershins are stuck in the back with a half page to their credit?

"Yes, I do feel outraged, I'll admit to that. Maybe we should learn to do it but I don't think we could pull it off. We couldn't go onstage and do that whole 'hey everybody on the dancefloor' routine, it's just not us. We do what we do, and hope people like it."

As people, are they as frustrated as their songs make them out to be?

"No . . . I can only speak for myself but while there are things that irritate you or upset you, I find my lifestyle quite attractive. Occasionally I wish I had more energy to do other things, to pursue my writing and things, but basically I'm quite happy.

"The main thing is we're not in debt. I know of so many bands who work so much, go around and around the country and end up in horrific debt. we won't do that, we'll play so we'll break even. That's why we haven't played so much outside Sydney, just visits to Newcastle, Canberra and Melbourne. We won't go until we get gigs that pay enough to cover the trip."

Is there a Widdershins song that Kylie Minogue could cover?

"Yeah I think so. I think a lot of our songs could be. I'd really love that, actually, it'd be a thrill to see a song of mine in the Top 40 charts. Mind you, I think our songs have a lot more substance than the songs that bloody Kylie Minogue usually records. But that idea quite appeals to me. There's a bizarre side of me which wants tacky singers like John Farnham to do my songs."

Would Frank Sinatra be considered tacky?

"Yeah, he's definitely dodgy to me. Someone who's NOT tacky is Prince, he can't seem to put a step wrong these days. Mind you, I can't see him covering one of our songs, he's so forceful and almost earthy, almost the antithesis of what we're about!

"It's an interesting question, about having your songs covered by famous people, because I have no desire to be stared at in the street and I'd like to keep the Widdershins at a level which we can control as much as possible."

Which of his songs has the dumbest title?

"That's another sign of my bizarre humour, where I give songs titles which have nothing to do with what's in the song. 'Ocean Liner' for instance, that's got nothing to do with anything. I find people relating to these titles and reading things into the songs quite laughable! It's a bit like art, a bit of a con, someone scribbles a few lines on a canvas, puts a really pretentious title to it and gets written up as really significent.

"But the dumbest title . . . (pauses, then flicks through the song list for the evening) . . . here it is 'Glacier Fox'. I holidayed in Indonesia last year and the Indonesians seem to think that Western culture is so fantastic that they'll print any Western name on their T-shirts, even if it doesn't mean anything. I saw 'Glacier Fox' on a couple of T-shirts and I knew I had to use it."

VAN HALEN vs DAVID LEE ROTH

The mega metal rivals do battle in the huge US arenas . . .

Special report by Ray Telford

• Van Halen's new LP, OU812, debuted at number 3 in the US.

If you thought the verbal shit-fight between Van Halen and David Lee Roth two years ago was rough stuff, then b-b-b-baby you ain't seen n-n-n-n-nuth'n yet. Things haven't cooled down between the two rival camps in the least.

Just six weeks ago, Roth was asked if time had healed all wounds, and if he'd spoken to Eddie since the big bust-up.

"No, I haven't really. I don't talk to the fellas.I don't have any regard for them, and to me they're just another act."

Now the two mega-acts are taking their feud out like gladiators to the large arenas.

They've embarked on big tours of the US at the very same time, promoting themselves like crazy because they're both going for the same audience!

So far, Van Halen have been the leaders of the pack, certainly where chart success in America is concerned.

Much to Roth's ego brusing, the two Van Halen albums since his departure went to No 1 (none of the albums he made with them did!). The first post-Roth Van Halen LP *5150* too three weeks to top the charts, the new *OU812* bounded to the top in two weeks.

• Lee Roth rocks-out

In comparison, Roth's albums — although critically acclaimed for their vision and for Steve Vai's brilliant playing — haven't kept up the pace.

Eat 'Em And Smile reached No 4 in 1986, and this year's *Skyscraper* started to go down the charts after it reached No 6.

However, it's interesting to note that both bands do renditions of the old Kinks hit "You Really Got Me" — and the critics are unanimous that Steve Vai's guitar work on the Roth band treatment leaves the way Eddie does it, for dead!

Van halen's *Monsters Of Rock* has been an unqualified success. By teaming up with The Scorpions, Dokken, Metallica and Kingdom Come for a 23-city tour, they not only return to their heavy rock roots (reclaiming that headbanger audience that might not have been impressed with the band's recent pop outings) but are estimated to earn $50 million and play to about two million fans.

At the Tampa Stadium in Florida, Van Halen played for two hours, benefitting over the other acts on the bill with the longest set and most elaborate lighting and pyrotechnic effects. After a hot afternoon of metallic riffs, The Scorpions had finished off their set at sunset. When Halen came on, darkness had fallen: the stage lights flickered on like magic and the crowd surged forward in excitement.

Opening with "Summer Nights", the band quickly followed up with the punchy "Black And Blue" and "Panama", with loads of explosions and careering lights. They ensured that props kept the crowd enticed, even though some of the songs were of the wrong choice and the performance a bit lacklusre.

Stadium showmanship abounded. Sammy Hagar showed no sign of the back injury that's plagued him in the last six weeks, as he ran up and down the full 168 feet of the stage. Michael Anthony comically smashed his bass after his solo which of course the crowd loved; but there was not getting away from the fact that the solo itself was uninspired and boring. Alex Van Halen played multiple drum hits on a spark-shooting drum platform.

It's a pity they decided to drop "Jump" and "Hot For The Teacher" from the set, but compensated with "Running With The Devil", which they followed with "Why Can't This Be Love", featuring Hagar on rhythm guitar and freeing Eddie to play synths (it's reported that a roadie hidden in the wings played a lot of keyboards). "Mine All Mine" featured a drum solo — not as boring as the bass one, it must be hastily pointed out.

Two low points of the show? Sammy Hagar's vocal overkills grated particularly duing his three-song solo spot and he badly lacked flamboyance and flair. Eddie's playing was less than par. "You Really Got Me" was far from exciting, and "Best Of Both Worlds" — which used to be Eddie's impressive showcase some years ago — received an average run through, lacking the fire, wit and wisdom of old.

To make things worse, they finished up with the most inappropriate "Ain't Talkin' 'Bout Love", and encored with Stevie Wonder's "Superstition" and Led Zeppelin's "Rock And Roll", neither of which were a patch on the originals and therefore concluding their show more as a fizzle than a bang (depsite the fireworks).

Their finishing off with a Led Zeppelin number was ironic considering Kingdom Come kicked open the afternoon for a 10-hour show to more than 50,000 people. Further Kingdom Come were the first HR band to play this stadium for more than eleven years; the last band had been Zeppelin themselves who had rock shows banned from here after the audience rioted twenty minutes into their set!

If you thought Kingdom Come records were a pathetic Zep copy then the shows were even more horrific: the voice, the pouts, the navel glimpses, the shaking of the head, you'd think Lemmy Wolf grew up watching nothing else but *The Song Remains The Same* every afternoon. Being inspired by a band is one thing; but Kingdom Come well deserved their new nickname of Kingdom Clone.

Metallica were awesome, throwing themselves into the frenzy from "Creeping Death" and "For Whom The Bell Tolls" right through to "Sanita ium".

"Hey, it looks like we've got some sweaty motherf-ers out there today! You wanna hear some old shit?"

Even before the crowd roared its approval, they'd shot into "Whiplash", "Fade To Black" and finally "Masters Of Puppets" spitting out absolute poison, returning for an encore medley of "Highway Star", "Run To The Hills", The Misfits' "Last Caress" and Diamond Head's "Am I Evil" before finishing off with "Battery". Metallica were the most exciting band on the *Monsters Of Rock*.

Dokken are huge in LA but not here in Tampa, and their set suffered. George Lynchis a terrific guitarist but had technical problems, Don Dokken is a good looking cool dude but lacks showmanship, the songs sounded deriviative and Don's constant swearing was a drag.

The Scorpions were pretty terrific too. Always a professionally slick and touch arena-band, they've learned to be crowd pleasers, jumping and leaping effectively to the archetypal riffers like "Can't Live Without You", "Don't Stop At The Top" and the highlight "Coast To Coast" when singer Klaus Meine slung on a guitar and made it a three-prong attack with Rudolf Schenker and Matthias Jab. The songs were probably too elementary, but The Scorps have been doing this gig long enough to know just what teases a crowd.

So what do Van Halen lack these days? Oh, David Lee Roth, of course, that mouth, that flamboyance, that showbiz corn. To say that the Roth band are fine players would be to damn them with faint praise. But everything about the Roth show was larger than life, more effective. Here in Worcester, Massachusetts, Roth played to only 10,000 people — but at least he didn't have other big bands to boost the audience numbers.

BANG! The lights flashed on, the band hurned into "The Bottom Line" and Roth, resplendent in his Diamond Dave regalia, was pretending to fly through the air. The crowd, already won over. But the band kept up the momentum, Steve Vai stalking the front of the stage, pumping furiously with bassist Matt Bissonette, looking very cool in shades. Behind them, on risers, drummer Gregg Bisonette flailed away and keyboardplayer Brett Tuggle jumped up and down eagerly.

Halfway through the Van Halen song "Ain't Talkin' Bout Love", Roth ran up the stairs and called for the band to stop.

"We ain't just talkin' 'bout love here tonight, we're talkin' 'bout going right up to the edge of GAZING DOWN!"

The crowd went apeshit, and fans threw underwear and roses onto the stage. Ever the master, Roth told the crowd that he actually lived here for a few years when he was a kid ("no shit, I f-ing *know* this town, baby!") which meant of course the crowd fervor doubled. This wasn't just a rock show, this was a homecoming!

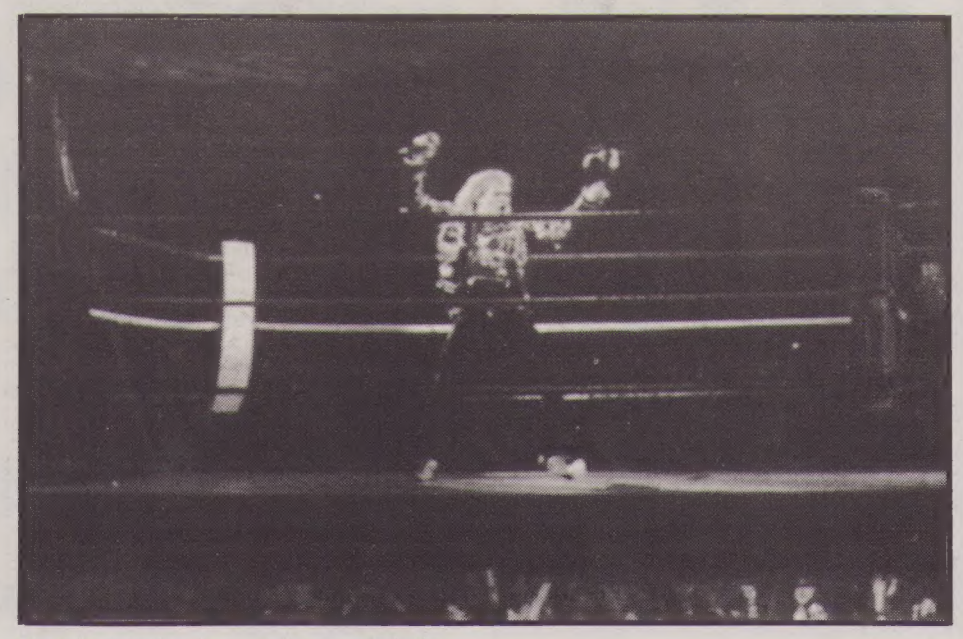
"Just Like Paradise" evoked their mad antics in the video, Vai spinning his triple-headed axe and Roth doing the most unbelievable leaps and gyrations, urging the band to go over the top while twirling the mike stand through "Knucklebones", climbing up the lighting rig and then swinging down to the stage on a rope onto the stage . . . just in time to catch the first verse of "Skyscraper", whacking on a battery of steel drums through "Craz In the heat" and coaxing Vai to spell Massachusetts on his talking guitar.

During "Yankee Rose" while Vai took a solo, Roth disappeared from the stage and suddenly re-appeared inutes later on a five foot riser in the middle of the arena. While Vai crunched into an electric treatment of the US national anthem, Roth climbed up a rope 100 feet and then leaped onto a platform.

The crowd was, of course, bedazzled. On one side they were being assaulted by Vai's strident solo, on the other they were witnessing Roth's daredevil antics. The platform he was on glided down . . . down . . . down . . . and proved to be a giant boxing ring as it hit the floor. The crowd yelped. It'd never witnessed a spectacle like this! Roth tried some boxer stances, leered at the audience, and them, as the band swug into "California Girls", grabbed a giant surfboard, smoke billowing from its tail, (it was attached by wire to the ceiling) and soared across the audience back to the stage.

From there it was "You Really Got Me" which Vai reinvented and made explosive (unlike Eddie's rendition) — he'd done the same for the earlier "Hot For Teacher" — and then the wonderfully synthesised "Jump", which left the crowd in suspended animation for weeks after.

Van Halen have the power , but it's Roth who had the spectacle. Live, at least, Roth won by a mile.



• Lee Roth swinging above the crowd in his very own boxing ring.

LIVING HIGH AND DRY

STEVE WINWOOD has made his first label change in 25 years and he's finally learning to relax. SASHA STOJANOVIC talks to Winwood about his growing family and his new LP 'Roll With It' . . .

Steve Winwood has been in the music business for over 25 years and all of that time was — up until this year — spent with one record company. It is difficult to tell that Steve is 40 years of age, and only some grey hairs on his temples tell the tale.

The new album *Roll With It* comes two years after *Back In The High Life*, which is rather fast for him. He's worked with Will Jennings on this album again, and one track was co-written with Jim Capaldi, former Traffic colleague. There are guests on it, especially the Memphis Horns, which Steve is proud and glad to have used.

Steve is very easy to talk to and doesn't duck any questions, apart from being unwilling to discuss his private life. He displays a very subtle sense of humour and an hour in his company passed by like a TV commercial.

The obvious starting point is your change of record company, and I think it is rather coincidental that Robert Palmer left almost at the same time?

"I don't know what were his reasons but I fulfilled my contractual obligation with *Back In The High Life* and started looking around. Island (his former company) were never excluded . . . It's like changing an insurance company, you go where your premiums are lower. Virgin seemed to offer me the best working circumstances."

And, their insurance seemed the best to you?

"Yes, their premium was the lowest, ha, ha."

Your brother Muff is an A&R person at CBS; have you ever considered going there?

"I considered it, as any other company, but I wouldn't have been allowed to work with him as CBS have the policy that families never work together."

This album appears to be a much happier affair than it used to be, is that because of the change of company or your private life?

"I agree that this album is happier, but *Back In The High Life* was happy as well, but not as happy as *Roll With It*. It is the happiest album I've ever done, but it is not because of the change of the company, although I'm very satisfied with what they are providing me with.

"I think it is a lot to do with my own life, I've got a young child and another on the way. I've become happier in my private life, more stable and I've suddenly become more mature. Having a child has been a revelation to me and nobody can explain, describe to anybody what happiness that brings. I've been given a new lease of life, I've discovered another side of life . . . "

How did you come to work with Jim Capaldi, old collaborator of yours?

"It's just that we thought we should work together again. And what's interesting is that when we've written a song, my wife said that it didn't sound like Traffic. After a while, Jim said to me — 'Jean (Steve's wife) was right, it doesn't sound like Traffic, it sounds like Spencer Davis Group."

"True, it did sound like something earlier, from the 60s."

Where did that come from in your music: is it nostalgia or just an acknowledgement of where you come from?

"It's just that I grew up with it, I was 15 when I joined the band. Also, living in Nashville, I was very pleased to meet so many of my heroes, as I had always been interested in the blues, Rhythm'n'Blues . . . It is just reflecting itself in my music . . . "

There is a lot of it going on around . . .

"Yes, because a lot of the 20 year olds don't remember that period. They are rediscovering it."

Are they lucky not to remember?

"I think they are lucky to be 20 years old, I'm 40."

How do you look upon that period? It is said that 'If you remember, you weren't there'. (Allusion on drug taking).

"I used to work very hard . . . I don't remember it at all. In those days I used to consider myself to be an artist whilst I think that I'm an entertainer now."

Is that what it says in your passport?

"No, it states — company director."

How many companies have you got?

"Few: publishing company, management, production company . . . "

Those are really to protect your interests; have you learnt that in the 60s, when only managers and record companies and publishers were making money?

"It is true, no musicians made any money in the 60s; we were too idealistic, too enthusiastic and too amateurish to know what was going on. We were happy to make music, play it and 'be famous'.

You recorded the album in Dublin and Toronto, two unlikely places?

"The thing is that technology world over is the same and it doesn't make any difference where you record. The place's culture doesn't rub off on you as there is no time to go out and explore. I usually spend 12 hours in the studio and then I just want a quiet drink after work."

"Ireland's a very slow country compared to Britain, America and Japan but, despite that, I still recorded this album quicker than any other album. I did it in four months whilst I used to mess about with the albums for years."

When you were taking a long time to make an album, was that because of striving for perfection or your private life?

"I'm just a slow worker and it is very exacting work, you have to listen to it time and time again, as I want people to appreciate it more the more they listen to it. I'd love to do it quicker but I don't know the way."

How do you go into a studio, totally prepared or you finish the songs off there?

"I usually go totally prepared but I'm open to suggestions, different ideas. I like to experiment so I played a lot of instruments on this album. On 'Back In The High Life' I used a lot of famous people but this time I decided to try to do it more myself. I even played drums on a track ('Roll With It'), apart from playing bass, keyboards and doing some programming."

Did you have many more songs than the ones recorded?

"I did have few more but didn't really want to finish them off. I wanted to record only these eight songs that are there."

You've collaborated with a lot of people during your career; is there somebody you wanted to work with but there was no opportunity?

"There is nobody really I wanted to work with but was prevented from doing so. Yet, there are a lot of musicians I'd love to work with but there simply isn't the time."

Of the people you worked with, the most interesting collaboration was with Jimi Hendrix?

"Yeah, a lot of people ask me about it; I worked with him on 'Voodoo Child' on *Electric Ladyland* album and I can tell you that he wasn't wild at all, he was rather quiet. I used to meet him whilst touring and he was the real master of guitar. Great loss for Rock'n'Roll.

The list of people you played for is really long: Lou Reed, Joe Cocker, George Harrison, Alvin Lee, BB King, Muddy Water, Robert Palmer . . . Was the connection with Robert through your old record company?

"Yes, I played on his early records, never sang with him."

Who would you say was the easiest, most satisfying to work with?

"I can't say that because they all were different and I could learn something from each and every one."

Have you got any regrets regarding your career?

"No, not really . . . Well, I wasn't happy with what happened to Blind Faith, the band I had with Eric (Clapton) . . . We were tagged as 'supergroup' and that put extra pressure on us . . . It lasted too short, yet there were some really great songs on our (eponymous) album."

Do you follow what is happening on the music scene?

"When I was in Montreux (during the TV Festival), there were a lot of people I've never heard of, playing on the same day with me. Living in America, a lot of British records never get released. So, in Montreux I saw and heard all these people I'd never heard of and they were rather good.

"I can confess to liking The Christians, Aztec Camera . . . What happened is that one of Bros came over to me and told me that he was a great fan of mine. And, I actually knew who he was."

How did you know who he was?

"My brother signed them to CBS and he warned me about them. They are a bit poppy for my liking . . . "

After all these years in business, what do you see to have changed for the worse?

"When I started out in a band, we had to have a lot of singles before we were allowed to record an album. Now, it is a norm that bands record albums before even having a single. The bands don't have time to develop . . .

"I think it is bad because bands are put to work constantly without an opportunity to write new songs. They have had all the time in the world to write songs for the debut album and at once, due to the demands of promotions and touring, they are faced with two months to come up with a new album, as good as the first one. That's impossible to do, for anybody.

"Also, as record companies want the same thing, they can decide what to sell: music or artists. If they decide to sell artists, they kill them as musicians. It's much better if a band's sold on the quality of music, but it hardly ever happens."

Don't you think that there are much more musicians than there used to be in the earlier days?

"True, and that really affects the quality. There are still very good records but also some that are of much lower quality. I honestly think that the sheer volume affects the quality. And the volume of music and sifting through to find out what is good may deter a lot of listeners."

Why haven't you ever tried to work in the movies?

"Because I'm not an actor . . . Oh, you mean soundtracks? Because I'm too slow a worker and film makers don't like that. I love songs and I love working in a studio, on my records. I like seeing records being finished, on vinyl, and now on Compact Discs. There is something magical about it, like you can see the result of your endeavour.

"I did some instrumental music for TV, for some sports programmes and it was a very interesting experience."

How soon can we expect to see you on a stage?

"Very soon, by the autumn. I've just got a band together, in Nashville, and it isn't a country band, ha ha. Two of the people played with James Brown."

When you start rehearsing, how do you go about choosing from your vast catalogue?

"I try to include songs from every period of my career, try to satisfy most of my listeners. And I can tell you that is a great satisfaction playing songs from the Spencer David Group's days. As any other . . . "

Rolling with the time . . .

A LOVED ONE HEADS HOME

When Gerry Humphreys left Melbourne in the early '70s to go and live in England, he'd finished with music as a career. For some years he'd been the frontman for The Loved Ones, the controversial sassy outfit which had notched up a series of hits like "The Loved One", "Everlovin' Man" and "Oingo Boingo".

Now he'd made the decision to become a male nurse.

But later this year, things have changed enough in his life for him to return to live here.

It probably stemmed when INXS did a cover of "The Loved One", and suddenly a whole new generation of Australian rock fans were learning about this long-forgotten band that had written the song. INXS of course re-recorded it for *Kick,* not only giving the song a sharper lease of life than it expected, but giving its three writers — Humphreys, bassist Kim Lovett and keyboardsplayer Ian Clyne — a huge source of finances.

Late last year, Humphreys returned to Australia for a Loved Ones reunion tour. It didn't make much money and in some clubs attendances probably weren't as high as they'd hoped.

But what happened was that people in showbiz remembered Humphreys, and doors started to swing open.

"I'm coming back to Australia for a three-pronged thing" he explains by phone from his home in London.

"No, I'm not trying to resusitate the Loved Ones or anything like that, but I want to start writing again with Kim and Ian, I think there are possibilities there.

"There are some offers for me to do radio, and midway through the reunion tour, I did a cameo role in a moved called *Boulevard Of Broken Dreams* and I understand that certain film people are rather keen to talk to me."

Who d'ya love: The Loved Ones came out of an era when Australian rock was young, brash and arrogant. Bands like The Wild Cherries, The Masters Apprentices and Billy Thorpe & The Aztecs had grown up digging the blues from America and white R&B from London.

It was tough macho music; and in those days, they used to despise pop music that they heard on radio so much that they were quite arrogant about the fact that they liked something as raw and raucous as the Blues. What's more, rock bands weren't as formulated and business-minded as they are now.

Rather, they were made up of outrageous loud-mouths who got into bands for no other reason than for the birds, booze, dope and, oh, the music. Some formidable personalities emerged in those days.

"Well, I've never thought about it in those terms" says Gerry "but, yeah, now that you mention it, there were some guys around like Mick Hadley and Billy Thorpe. I wouldn't call them arrogant as people but they certainly came across like that onstage. I guess I fitted into that.

"I'm really a shy person, so when you get up onstage, you put on this bravado. In those days you just did it because it was fun, you were young, all you wanted to do was to notch up some good times.

"Our attitude hadn't changed when we did the tour last year. Sure, it wasn't a great financial success, but what I remember is that we had such a great time, the four of us, just recharging our batteries."

What had the atmosphere backstage at the nostalgic 'Under The Southern Cross' concert been like? Egos breaking all over?

"No, it wasn't like that at all. It was more of a reunion, meeting up with some of the old guys like Max Merritt and Brian Cadd, and it was also nice to meet up with some of the new guys like Shirley (Strachan) and Angry Anderson, I wasn't here when they came up, I'd never heard of them."

One got the impression Thorpe blew it by trying too hard to impress . . .

"Yeah, well, that's always been Billy, hasn't it?"

How long did "The Loved One" take to write?

"We used to rehearse in my flat in- . . . . Moorabbin, I think it was, or was it Mentone? I remember writing the chords to the beginning of the song, and it came together very quickly. The lyrics just poured out. It was finished and ready within one afternoon. 'Everloving Man' was another quick one. I remember my heart beating so quickly as we put 'Loved One' together.

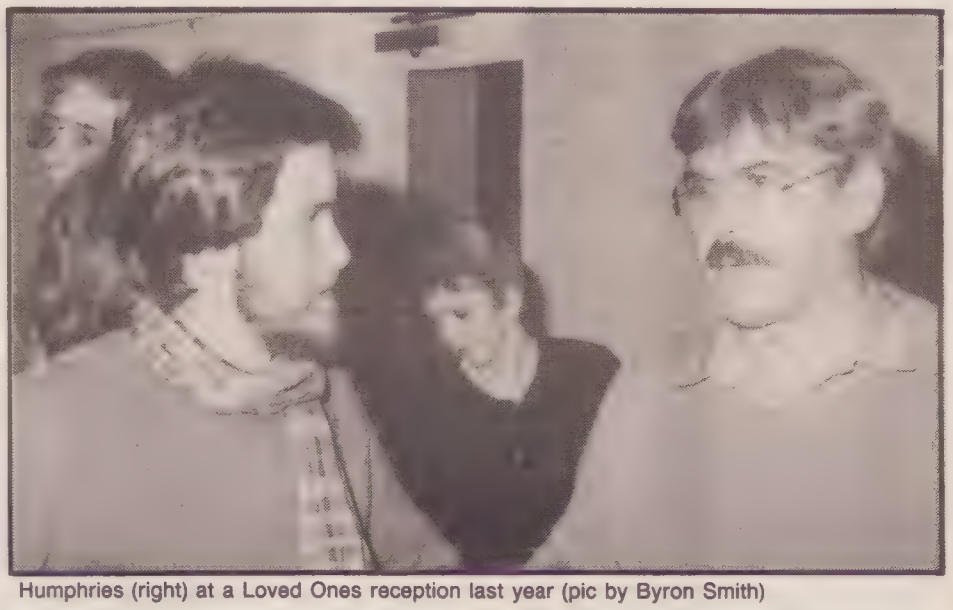
"Years later, we were living in London, and someone said to us 'hey this band in Sydney have just done your song' and my wife and I were astonished. We were so out of touch with what was happening musically in Australia that we were stunned that anyone would remember the song, much less The Loved Ones! I was very flattered, I suppose, but we were so naive that we thought the name of the band was 'Inks'.

"I liked the way they did it, it was very '80s, very up to date, they did the song justice."

Just as well INXS have the same kind of arrogance and brashness, imagine if Boy George or Bros had done it . . .

"You've hit the nail on the head there, mate!"

— ROBBIE COATES



Humphries (right) at a Loved Ones reception last year (pic by Byron Smith)

NATALIE COLE:

PINK DE VILLE!

At last Natalie Cole has done a version of her Dad's classic "When I Fall In Love." Is this, one wonders, a pointed *move over darlings* aimed at the opposition who've dabbled with the song in the past?

"Anyone who takes a Nat King Cole song . . *they'd better do a good job!* They should pay atention to it, to the legend. Sure for me it's a safe choice, but I do feel it has a very contemporary sound. More so than 'Mona Lisa.' I feel it would be sacrilegious to do 'Mona Lisa' in a style different to the original."

If you could hear the way she said that, polite yet *firm,* you wouldn't dare *listen* to her dad's records without Natalie's prior permission.

With *Everlasting* being a successful album for her and all three single from it being widly received Stateside, Ms Cole is enjoying success the second time around. 'Pink Cadillac' has given her her first hit record in years over here and she's just been appointed top Female Vocalist by *Soul Train.* After many, many months of personal distress — the death of her first husband and her successful battle with coke addiction — this success must be even sweeter.

"Now I'm taking it more in my stride. The first time round, I was so excited, I hadn't expected it, I didn't start out as a singer until relatively late in life. But now, I'm getting kinda used to it, having gone through the valleys as well as climbed the mountains. It's a personal victory and it's just a nice, nice feeling."

La Cole was playing a hefty residency at the legendary Ceasar's Palace in Las Vegas. Her suite, she assures me, is lovely. Feeling guilty about detaining her on the phone when she could be dancing barefoot through the sumptuous pile of the carpet, I ask a stupid question. Your singles, 'Pink Cadillac' and the next one 'Jump Start' have been rife with motor car imagery is there a mechanic in you waiting to get out?

"Nya-ha!" she shrieks, doubtless disgusted. And then "No."

Natalie (pic by Mathew Rolston)

The notions the song expresses are unusually flippant subject material for you . . .

"You can't be deep all the time! It's OK that it doesn't have a heavy meaning."

Did you choose a Springsteen song to broaden your appeal, then?

"Noo-oo . . . I think we turned the direction of the song around. There are a lot of black people, you know, who probably aren't aware that it's a Springsteen song."

Would you care to make an explicitly party-political statement?

"I am very proud of Jesse Jackson. I knew him way back when he was a reverend. He and my late husband were very good friends, Jesse's brother was the other producer on the LP. When I vote, I shall vote for Jesse Jackson. He's such a fresh face . . "

How do you feel about Dukakis, then?

"Oh, he's also good . . . but Jesse gets my vote . . ."

There's a curious description of Jose Feliciano's contribution to that lovely song 'More Than The Stars' (one of Natalie's compositions). You credit him with 'spontaneous vocals' and er, 'mouth percussion.' It sounds like you let him get loose . . .

"Ohhh! We just sat here in the booths watching him with our mouths open. I can't wait to work with him again, he's so undisciplined and *unorthodox* . . ."

Talking of getting loose, will you be hanging out with the fuit machine feeders of Vegas?

"Naaa-aaah. I have no desire to lose money. Whatsover . . ."

Ask a silly question.

— MYRNA MINKOFF

A SONG, BY GEORGE

Would you pay $650 for a lavishly bound book of watercolour portraits of George Harrison songs with a bonus EP of four unreleased tracks? You might think it's a mite high, but *Songs By George Harrison* — only 2500 copies printed worldwide — has already been selling like hot cakes throughout Australia since its release.

People thought that the high price for Harrison's memoirs *I Me Mine* was a bit extravagant. But Beatlemania took such a strong hold on our psyches that all 2,000 copies were instantly snapped up, with copies now changing hands for seven times the original price.

And who more pleased by the reaction to the latest book than Welsh artist Keith West, who recently visited Sydney and Melbourne to talk about the book on his way to visit relatives in New Zealand.

"George is an incredibly modest man," he said. "He'd be horrified if anyone though that doing a book of portraits of his songs was some kind of ego trip.

Paintings by Keith West; cover by Clive Coote

"He originally wanted some minatures of his songs like 'Piggies', 'Taxman' and 'Here Comes The Sun' to give away to his close friends like Eric Clapton and Jeff Lynne. Then when he saw some of the paintings, he was so moved that he thought it'd be a shame to reduce them to minatures.

"He also supposed there'd be a few people out there in the public who might want some of them too."

Unlike Harrison, West is not a pop fan. He's more a classical music buff and remembers hearing 'Penny Lane' on the radio some time in the '60s and thinking "at last, a pop song with class."

But like Harrison — and most people of his generation — he flirted with hippie-dom and Eastern religions in the late '60s, and was somehow attracted to Harrison's own quasi-mystical 'Within You Without You' and 'My Sweet Lord'.

Flicking through the paintings, you're impressed with the calmness of the characters, a reflection of Harrison's own spirit. What also comes out is the child-like quality of George's view of the world. The fact that West is of the same age as George helps capture the reflective nature.

"Yes, that's true. I think you spend most of your life proving how grown up you are. Then you reach an age when you can look back at childhood and feel it in its true honesty."

Had Keith been perturbed by the fact that a lot of Harrison's songs are so morbid?

"Hmmm, well some of them are, but he's not a morbid person. He's a very thoughtful and sensitive person and how he remains so jolly surrounded by the wickedness of the world is beyond me. He does come across as a very serious chap but he's got a great sense of humour."

West had already released books of paintings of wildlife when he was introduced to Harrison two years ago. The guitarist invited him to submit some paintings for a book of his songs. The first sketch was for 'Piggies', which George and his wife loved immediately.

"George's involvement was vital, he checked *every* painting. Ideas would go between us and the publisher. I can honestly say it's the one project I worked on without any friction. The only pressure came as deadline for the book approached, and I was up at 4 in the morning to get it finished!"

A second volume will be released next year to include Harrison's latest hits. A copy of the book can be purchased from Hedley Australia, 4 Farm Road, Alphington, Vic., 3078. And, oh, don't forget your $650.

— CHRISTIE ELIEZER

TALKIN' DIRTY

PATRICK SWAYZE is currently one of the world's hottest stars. MARK CROMELIN discovers that he's also one of the most serious . . .

With a high flying single through the world with "She's Like The Wind" Patrick Swayze is experiencing the sort of adulation that only pop stars know about.

But the 35-year-old isn't about to go on some massive ego trip even though he's been waiting for his break since he was 13 years old.

• He was born in Houston, Texas. Mother Patsy is a well-known dancer and choreographer and his father a drafting engineer. It was his mum who encouraged him to take up ballet — something which didn't go down well with his classmates.

"I got beaten up a lot. In my school anyone who danced was a pansy. I ended up with a chip on my shoulder so I grew my hair long and took up more macho things like martial arts, gymnastics, football and diving. Basically I became someone I despised, someone who was always daring other people to mess with him.

"But what came out of all that was that I was offered some sports scholarships! It also meant I could learn how to play guitar and violin in peace without being hassled.';'

• The bad thing about his macho fling is that he severely injured his knee during a football game — so severely that the family doctor told him that he'd be a cripple. But Swayze fought back. He had to have the leg in a plaster cast for a year and have it drained no less than 450 times.

"I might lose it altogether or have to replace it but it doesn't bother me. I'll act with one leg, if necessary!"

• He kept up his dancing and moved to New York to join a ballet company. "I was a very muscular 15 stone. Compared to other guys in the ballet, I looked like Godzilla."

• *Dirty Dancing* cost $6 million to make and by March this year had made $50 million at the box office.

• The soundtrack LP has become one of the biggest selling soundtrack LPs of all times, equalling the record-breaking successes of *Sound Of Music* and *Dr Zhivago*.

It stayed at No 1 in America for six weeks and in the Top 10 there for over 36 weeks. It's yielded three Top 40 hits. In Germany some weeks ago, No 1 spot was taken by *Dirty Dancing* and No 2 *More Dirty Dancing*.

• One woman claims to have seen the movie 125 times.

• Patrick Swayze has not seen the movie in a theatre. He tried once but had to flee when fans recognised him and then mobbed him.

• He married 11 years ago to Lisa Neimi, when she was 16. She's become a successful actress in her own right. The two act together in the new flick to hit Australia *Steel Dawn*. The two live in a sprawling ranch in the foothills of Los Angeles where they breed and train horses.

We Australians remember him in earlier movies like *Skatetown USA* (unsuccessful comedy), *The Outsiders* (teenage drama), *Grandview USA* (small time drama), *Red Dawn* (Russians attack the US, hysterical war movei), *Uncommon Valour* (action adventure), *Youngblood* {ice hockey drama with Rob Lowe), the *North And South* TV mini-series and a moving episode of MASH where he plays a patient dying from leukaemia.

But it's been *Dirty Dancing* that's made him the hottest thing in Hollywood.

• He has a futuristic action adventure called *Desert Warrior* due out overseas later this year, and just wrapped up *Roadhouse*.

• Asked about his sexy character of Johnny Castle, Swayze says he got his training when he played *Grease* on Broadway. "The audience knows when you're playing at being sexy. You've got to be sexy, a real person with passions, hangups, needs, etc.

"People ask me how I got Johnny Castle so sexy and I say I hope it's the performance. My kind of acting is not to *do* a character, but *become* one. I had to pull Johnny Castle somewhere out of my soul.

"When I play a character, I become that person. I fall in love with this woman, I have to have that woman or else I will die. In *Steel Dawn* it was so different actually making love to the woman I really loved and had done so for more than ten years, that when the scene stopped, I wanted to keep on going because it'd become so hot between us!"

● Swayze in "Dirty Dancing" with co-star Cynthia Rhodes.

• He despises being called a sex symbol, saying it's "really worthless, a real Hollywood attitude. I turned down six moves in a four-picture deal after my first movie because I didn't want to become a teen idol who'd have to spend the next ten years of his life trying to be taken seriously as an actor.

"I'm an actor and I want to put something beneficial to the world. I accept I'm a sex symbol but I won't let it lower my standards about what I want for myself."

• In a recent Australian interview with Jo Pearson on Channel 9's *Live At Five* when she innocently asked how he'd handled being sold as a sex symbol to sell his movies, he exploded "woman, oh woman, the fact you're even asking me something like that just shows me you don't know what the f..k I'm talking about."

Jo went "well!" and not long after, terminated the interview. Mr Swayze certainly sees himself as a very serious *ack-tohr*.

• He's been offered numerous record deals but refuses them, saying he doesn't want to "force myself down anybody's throat".

• Patrick's fan club is c/o PMK, 8436 West 3rd Street, Suite 650, Los Angeles, California 90048, USA.

DIGGIN' UP THE DIRT

. . . You get to meet all sorts in this line of work and Steve Kearney is no exception. He's best known to Australians as one half of Los Trios Ringbarkus, but in new feature film Rikky and Pete we get to see Kearney exploring new territory, a kilometre under the ground!

"The only worry was knowing you've got three thousand feet of solid rock above you and you think if it ever just sorta fell, you'd be about one ten-thousandth-of-an-inch tall, but about a mile long!"

In these days of mega-big film studios, that can recreate virtually any environment, you wouldn't imagine there'd be much call for actors at the bottom of a Broken Hill mineshaft, but that's exactly where Oz actor Steve Kearney found himself whilst playing the lead role in the latest David Parker/Nadia Tass production *Rikky and Pete.*

In fact, for the sake of authenticity, the entire film was shot on location in Melbourne, Broken Hill and Mt. Isa, effectively capturing the uniquely Australian quality of the places, for all the world to see.

"Actually it was great down in the mines", Kearney, who's currently based in LA, explains. "Bruce (Spence — who plays Ben) and Bruno (Lawrence — who plays Sonny) and I developed a very severe card game down and we'd be in our miner's hats and muddy shoes and things. You get to play working class hero . . . get to be someone else, living your life down there for a few days and then go home again. The mines are so huge and they drive these huge machines down there — it's quite a lot bitter than you'd expect. They had these gigantic air-conditioning ducts, which were turned off during shooting, because they're quite noisy. Then after we'd cut, they'd come back on — 'cos it's very hot and muggy down there — and there'd be this huge sound as the air came back down the tunnels and it sounded like the roof was falling in! You'd be walking away from the shoot and there'd be this *wwwhhhOOOOOOOOOOSHHHHH* and you literally shit your pants because it does sound like a cave-in!"

CHARMING

The Tass/Parker film, (following in the best tradition of their critically successful debut feature *Malcolm,* adopts an honest and charming approach, peppered with humour.

It has been well received in Australia and overseas, getting rave reviews in the *New York Times* and the *LA Times,* where they've been comparing female co-star Nina Landis (Rikky) with Blake Edwards and finding comparisons for Kearney which range from Buster Keaton to Mel Gibson!

Rikky and Pete is a major step for Steve Kearney, being his first major role in a feature length film. Most Australians will know Kearney as a bespectacled half of comedy duo Los Trios Ringbarkus, who Kearney formed in Melbourne in 1979 with partner Neil Gladwin.

The comedy/caberet duo went on to achieve international success at the Edinburgh Festival and more recently in the US. Other acting credits for Kearney include roles in *A Stretch Of The Imagination*, TV mini-series *The Dunara Boys* and guest roles in *Cop Shop* and *The Sullivans.*

With a phone call *Juke* caught up with Kearney at his home base in LA.

I believe you're trying out for a new French production and you'll be up against Colin Friels for the part, which is ironic, because he pulled out of your role in "Rikky and Pete" didn't he?

"Yeah".

What's the French film called?

"King Of The Flat".

'Flat' as in house unit, or 'flat' as in ten thousand tonnes of dirt on top of you?

"King of the flathead fish, no! 'King Of The Flat' . . . you know, the plain".

Oh, like "Little House On The Prairie"?

"I think so. Don't ask me, I'm only the actor! But I think that's what it is. I met the director over here in LA and he's Scottish and it's a French film, which is pretty strange. I was pretty chuffed to hear that I was up against Colin Friels again. I don't know if it's right to say 'up against him' . . . we're two different people really. It's pretty weird to be up there, going for parts that Colin Friels is going for, I'm quite honoured. A year ago I was that guy that threw bread rolls around and fell over a lot".

Los Trio Ringbarkus were always quite good at receiving press coverage — and you attracted attention quickly overseas — have there been any particularly unusual publicity stunts you've pulled to attract attention?

"I think the one that sticks in my mind for being the most *useless* publicity stunt, was the one we did in Edinburgh the first time we went there. We were nobodies from nowhere — from *Australia.* I mean the Australian Dance Theatre had been there a couple of years before, but really, there wasn't the wave of invasion that they have these days. So nobody was paying much attention to us, so we had this banana throwing contest, outside the assembly rooms in the main street of Edinburgh. The people would squish their bananas up and see how far they could throw them intact and it got to the stage where they were trying to see who could get their squashed banana through the top window of a double-decker bus! Then we gave lots of Fosters Lager to the winners, which they all immediately shook up and opened. We had beer and bananas and a near riot on our hands! The police and everything turned up, but no one f**king photographer or journalist! It was the most useless waste of energy, but a week later we won a prize at the Edinburgh festival and it all happened."

The Los Trios shows have always played upon the emotional levels of the audience, creating tension and frustration at times, what's the most extreme reaction you've ever had to one of your performances? Like from an audience member? or audience?

"Well a few come to mind, I think the most severe one was a guy at Le Joke (in Melbourne) who was watching us from right up the front all night. He was laughing and clapping madly and then, we were having a few drinks afterwards and then he came up to me and he said, 'That was the most disgusting, the most *sick* thing I've ever seen,' and I just sort of went 'Oh yeah why don't you just f--k off pal I don't want to listen to this, f--k off!' And he was a very big guy and he soon started foaming at the mouth. He kept yelling at me and abusing me and I wasn't really taking any notice of him, just telling him to piss off, then he just jumped at me. He jumped over the table and there was these waitresses I was talking to, they all grabbed him and were holding him back, about six of them and there was glasses and chairs going everywhere and he ripped down the lighting desk up there, ripped that whole thing down, he turned into a demon. He was going to kill me and then we had bouncers up there and ex-boxers, we had about eight guys on top of him, people with their knuckled sort of shoved down his throat and he's going *heavy breathing noises,* 'grunt grow'."

"And you're holding on to one arm and you're being thrown up and down 'er urr, I've got this one." That really affects you 'cause he said he was going to come back the next night and shoot me.

"He was mad.

"When we did tip a jug of water over someone, a woman did slapped me across the ear and gave me a perforated ear drum. And we have had people get fairly heavy, but because the crowd like us, they're in a real dilemma as to what to do".

Do you think that these reactions are a direct response to the tension that's created by the show? Or do you think they're just hooligans?

At those sort of shows, we're attempting to do that, we were trying to stretch the boundaries of theatre as to what was acceptable and how far could you go. If this wasn't theatre, what was it? Were we just being yobbos? I don't know but . . . I know I hate being in an audience when someone pulls me up out of the crowd and they try and get you to do something and shake you up out of your complacency but somehow, I don't mind doing it to others. You know, we used to have husbands and wives and I think they even got divorced over it, because they'd say, 'These guys, they're shithouse' and they'd go no no no they're brilliant, they're brilliant'. 'That's not funny' 'Yes they are'."

A huge domestic argument.

"Yeah one could get it and one couldn't. At those early shows most people came to watch each other, rather than us".

Just to see the reactions?

"Yeah".

Well the two of you have been working on scripts for the last year or so. When you're dealing with the major studios there, is it a matter of having to play the game and cater to their egos? Like how do you attract the attention of a big company when you have a script?

You do show cases here in LA. You do shows and you get people in little bit by little bit and then they tell their next boss and the next boss and the next boss and you keep doing shows and eventually you'll reach a boss who can say yes or no to the development. But we lost a deal this year with one company and that's mainly because all the bosses left that we knew and now we're trying to sell it to other people and we're doing some more showcase shows. You get people in and you sit them down and you go on for ten minutes. Then you go 'what do you think?'' and they go 'we love it, we'll talk'. You're just endlessly doing that, and you try to position yourself with powerful people, like you might bump into someone at a party and they like you and you show them a tape and they turn out to be someone hugely important. Then they can ring up someone who is more hugely important and if they believe them, they'll . . .

Get the ball rolling?

"Yeah, but it is a very difficult town and Neil and I have been bashed around quite a bit, but we're trying to come out on top."

What's the drug situation like over there in the show biz circle, is it as bad as everyone makes out?

"Oh it's nonexistent as far as I can see. There are some Brat-Pack type people, you see at parties who are totally coked off their faces, doing things, but it's not an acceptable form of behaviour. People here work fifteen hours a day at least. This whole town is just for work and Americans are very stingy, if they make money it's not seen as good business to shove it up your nose."

"That was my first reaction too, we said oh we've got a big agent in Hollywood and my girlfriend asked me "do they all do drugs at lunch time?", and for me it's the farthest thing from the truth."

Well there's talk of you and Neil having your fingers in heaps of film pies, is there any confirmed projects yet? — besides the French one?

Well we've got a project up with the Australian Film Commission, just in development. Patrick Cook is writing that for us, he's a very funny fellow, he's got a very good idea there. No we haven't got anything consolidated, you don't believe anything till . . .

Till you're on the screen?

"I mean even when you're on the set making it, they can still pull it from ya, that's the trouble about working in the studio. Then you've got to fight to get it shown. It's just going to go on for ever, I might as well give up!" (laughs).

All the work and touring you do, like you get favorable reviews and articles and it's all very nice and encouraging, but has your success been matched by financial rewards, or is it just continuingly, frustratingly, suffering for your art?

"Well we have made a lot of money in the past here and there, but all this touring overseas, it doesn't pay. We usually spend a lot of money on that and Neil and I don't have houses or nice cars."

It's all going back into your careers?

"Yeah, especially being in America, we're sort of biting the bullet here a bit, to try and make it happen".

What do you like spending money on, when you've got it?

"Well If I had $3995 right now I'd buy a Harley Davidson. It's not very hard to go to someone's place and see all their money and live there for a bit; be in their pool, for me it's not really important to have those things, but it can get very tight and I suppose money is seen as a measure of success here."

Where abouts are you living in LA?

"I'm in the Valley at the moment, I'm a Valley Boy."

What's your apartment like?

"Well I've got a house I'm living with a woman, whose getting divorced from her husband, who is an entertainment lawyer."

What, they saw the show did they?

"Ah no no no, (laughs) this is sort of a typical American family, separated divorced, no kids. And I've got a couple of dogs and cats here and a backyard, but I'm a fair way out from town. But I'm moving on the weekend."

What's your favorite possession?

"Well at the moment, it's a toss up between my Gibson guitar or my '65 Cadillac convertable, which are pretty cheap over here, but I get a lot of looks and it makesme feel successful just to drive around in it."

I didn't know that you played guitar?

"Yeah I started out in bands, hey someone just come in through the window, just scared the shit out of me!"

Where are you at the moment?

"I'm at home, 'hey Curtis what are you doing?' It's Curtis, he's in a band, he borrowed my guitar. (After a lot of background garble) Curtis asked me to sing on his demo tapes. I started, Way Back Five with Phil Ceberano and Fathouse and that sort of stuff. I'll try to get back there one day and form a little band and play around in little places".

MY THREE SONS

HOTTER THAN THE SUN

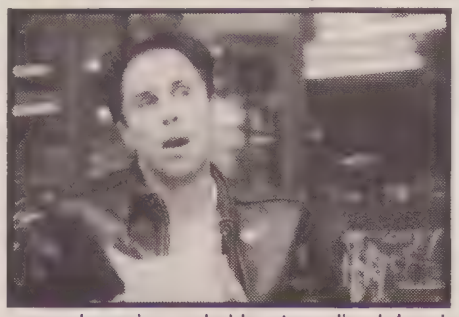
Hunters and Collectors learn how to recapture the original intensity, become a pop band and aim for the big kapow . . .

By Christie Eliezer
Pix: Byron Smith

As the blustery wind slams around the rehearsal room in Melbourne, a squall of typhonic guitars blares out almost in retort. Inside, Mark Seymour is showing Hunters & Collectors' new addition Barry Palmer the chords to the newest song "Back On The Breadline", altering the phrasing to yank up hard on the offbeat and suspending crucial beats on the chorus.

It's a classic display of dual-guitar interplay.

It's a new aspect of Hunters & Collectors' sound, which unveils itself on the band's tour with Paul Kelly & The Coloured Girls (it kicked off in Brisbane on the weekend) which sees a



more dynamic, probably streamlined band, which has never sounded tougher, more accessible.

"We're a pop band now," Seymour confesses.

In the distance, America beckons.

The last time I spoke to Seymour was two years ago. I had a rough cassette of *Human Frailty*, which was to be released three weeks later. At that stage, Hunters & Collectors were very much the inner city darlings, constantly packing out venues, playing the sweatiest shows imaginable.

Hunters & Collectors audiences in Melbourne and Sydney were almost as fervour-filled as the Oils' crowd: they had their own dance steps, dressed their own eerie handclaps to the songs' offbeat.

The Hunnas were a word-of-mouth band. They were very cool, kept their distance from the media and hung on to their detached image and at all times. They didn't even have to advertise their gigs: they sold out more or less instantly just through word of mouth.

Their music and persona embodied — and still does — a pair of foreign terms which are untranslatable because they describe states of passion and feeling. The Spanish term *duende* is not style, charisma, flair or fashion, although all these come into it. Rather it's a quality of a performer who goes out under the spotlight to be the best at what he/she does and make everybody else know it. There's also the German word *gemutlichkeit,* which means good vibes, of leaving a show utterly filled with exhilaration.

A lot of bands in Australia could claim to have either *duende* or *gemutlichkeit*, but not both.

The Hunters did, and they didn't even allow the media to create these myths for them.

When the band went into the studios to record *Human Frailty,* it was in a shroud of secrecy. But within weeks, the word was out in the street: they were surpassing all expectations, it was threatening to be a killer.

Human Frailty did take everybody by surpise. When I spoke to Seymour before its release, I was waxing at the quality of songs like "Throw Your Arms Around Me", the guitar overdrive of "99th Home Position" and "Say Goodbye", the poignancy of "Stuck On You" and "This Morning".

Seymour seemed quite modestly taken back. "It's just a bunch of songs, really," he mumbled.

The album went Top 5, and suddenly The Hunnas were part of the pop mainstream. They had an earthy sexuality that the Oils never had, an ideological rightness that heavy rock bands lacked. They toured through Australia and became big news; Mark's little dalliance with Do Re Mi's Deborah Conway made the gossip column, and America beckoned. *Human Frailty* exploded on the US college charts but failed to ignite mainstream radio. They did college and club shows there and went down well.

At the end of 1986, they barraged through the *Juke* Readers' Poll, chewing up everything in sight.

But by mid-1987, the impetus was robbed. There were rumours of dark mutterings within the ranks, that some members were annoyed at being seen as Mark Seymour's backing band or, heavens above, another mainstream band.

What's A Few Men failed to follow up on the creative strides of *Human Frailty*. The first single "Do You See What I See" promised great things but, in the end, there were just two fine songs, lots of songs that clearly sounded like they'd been recorded before they were ready, and a sound that subtly toughened up what went on before.

But in 1988 comes some sort of creative resurgence.

According to Seymour, it's a result of the band members realising that there's a wide difference between what the audience likes about Hunters & Collectors and what the band *thinks* the audience (should) like about Hunters & Collectors.

"We were going to wind up the *What's A Few Men* tour around Christmas but then we thought 'why, let's stay on the road until we go off to America' so we went off to the Sydney western suburbs where you had these crowds of kids who'd just turned 18 and attained legal drinking age, and were going out to see bands in pubs for the first time. Then we went to North America and encountered young college kids coming to see us, and they had the very same reaction.

"They were getting into the band for totally different reasons than why we thought people like Hunters & Collectors.

"To them, we're just like a pop band. They're into the emotion and sexiness and the personality in the music as they are of the artistic side. They come along curious about the band, they watch the performance and they're hooked on it, because there's a lot more drama in the shows than there used to be. There's none of that post-nuclear thing; it's a happening-right-in-your face thing expressed by the words."

The intensity in the shows, Seymour opines, reminds him of their very early days.

The need to change comes from the fact that Hunters & Collectors regardless of how much chart success they have overseas (or haven't) regard themselves as an international band. The Oils' US success has spurred them on. They're getting very ambitious for themselves.

Earlier this year when *What's A Few More Men* was released in America, they told their record label they didn't want to spend the rest of their lives going around playing American clubs, that they were keen to see the new LP break doors open that *Human Frailty* didn't.

The US label's answer was that it didn't think there was a hit single there, and for them to record a new one.

So in April, H&C slipped into Platinum Studios in Melbourne and came up with not one track, but half a dozen. The new cuts will slip on to the US version of *What's A Few Men,* which will be released there under the name *Fate.*

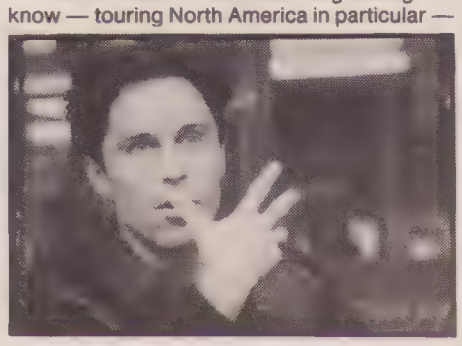
Barry Palmer makes his vinyl debut on these new tracks. By that stage, H&C had decided that they needed another guitarist to allow Mark to work the crowd. During the Sydney western suburbs shows, which the band reckon are among the best they've done, the intensity in the rooms reached such a high that Seymour slung his guitar on his back and was actually dancing onstage, whipping the crowd into greater frenzy.

It's this atmosphere, this embodiment of *duende* and *gemutlichkeit* that they want to capture onstage, of Mark dancing out in front to contact with the audience, to stretch out the songs as far as they can possibly go, to make killer rock and roll.

It must have been a strange situation once you got in the Top 40. Until then, you had total control over your audience and image. Suddenly you were in the mainstream where forces outside of you — and more powerful — were determining the way you looked to the world. Was it hard to adjust?

"Yes, we did lose a large degree of control, and it was inevitable. In a lot of ways, we were probably our own worst enemies in the old days. We suffered from a siege mentality — and there's still a certain element of that in the band — but it's not as important an aspect of what the band's about as it used to be.

"We've been on the road long enough to know — touring North America in particular —



that when you see all the new faces and them getting into it, that they're not possibly getting into it for the same reasons you're carrying with it in your head.

"You realise you've been carrying this extra baggage with you for six years, that you've got to become a bit more detached about it. It's a case of saying 'here it is, take it for what it's worth' and wonder just what it is about Hunters & Collectors that they find so exciting.

So you don't take it so . . .

"Seriously?"

I was going to use the word 'precious', actually.

"Yes, that's true. You've got to understand that the success of *Human Frailty* took us totally by surprise; it was a real shock to the system."

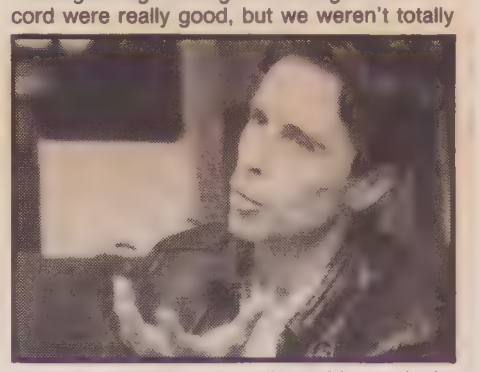
How did it change your personal life?

"It did, actually. You put up with girls coming and ringing your doorbell and all that. I still go out to clubs, and I do get recognised, but people are generally reasonable. It's fine, actually, nowhere near the nightmare it must be for Michael Hutchence.

"At the moment I'm a person of no fixed address, and I quite enjoy that because no one knows where I live."

Why did *What's A Few Men* lack the consistence that that *Human Frailty* had? Was it the quality of the songs?

"I was happy with the songs, with the level of songwriting. I thought the songs on the record were really good, but we weren't totally



happy with the production side and the thought that went into it before and after the recording. We could have waited a couple of months before we put it together.

"But with hindsight . . . I mean, there are a lot of things in *Human Frailty* that really irritate me, too. I just think bands make the mistake of trying to put together a perfect record, and that's impossible because records are flawed in some way or another. You've just got to keep on hoping that the next one will be better.

"The thing with *What's A Few Men* is that it's a real meat and potatoes record, it has a really strident sound to it. I remember thinking just before we made that record, 'I want to make a rock and roll album', because rock and roll is what we do best.

"Hunters & Collectors was a Critics' choice-type band for a long time, which is nice. But you get to the point where there are thousands of kids out there in the suburbs and who've got hundreds of other reasons why they really like what you do. *What's A Few Men* was a tougher record than *Human Frailty*, now we've got to find a balance of what's happening to us in the past two years and where we want go go."

How would you describe the period you're going through — confusing, delightful, scary?

"Very exciting, because it's evolved from the physical intensity of the band's live shows, and that's been the most important thing about Hunters & Collectors. It's exhilarating to realise there are a whole lot of reasons why people are digging this band, and it's exhilarating for me to try to better myself as a performer."

Do you find yourself watching rock videos more, to suss out how other rock performers work?

"Yes I do, actually. I'm getting excited about dancing on stage again. I referred to those western suburbs shows in Sydney before, I was dancing with radio mike in hand and guitar slung over my back. That's what I used to do in the beginning, and that's influenced the band because now we think in terms of playing in a

• Live pic by Marty Williams

groove, which is how it used to be in the early days."

Who's rock's best performer in your view?

"Iggy Pop — he's got the best movements. I've never seen The Stooges live and the reports are that they could sound woeful at times, but Iggy's still the best performer for me."

Over the past 18 months, you've taken to doing acoustic shows outside the confines of Hunters & Collectors. Was this purely as the opportunity to do some solo dates or was there some kind of musical problem within the Hunters that had to be expressed elsewhere?

"I wrote 'Throw Your Arms Around Me' and suddenly there was a ballad in the Hunters &

Collectors set, and people were going on and on about what a good song it was. We've had a lot of internal discussions within the band as to what role the ballads should play in these and, subsequently, we've decided they play a very minor role.

"I'd started to do my acoustic shows anyway, but now it's grown to be a separate thing, a lot more serious than I originally intended, and that's only good for the band. Now I write songs for my solo stuff and separately for the band, which is all for the best, because the band has a lot of creative people and they need to be able to flex their muscles on their own terms. My presence tends to override sometimes, and the best aspects of Hunters & Collectors is that we're a collective force and power, and the best songs that we play are in that vein. The ballads, the personal songs, are only a small part of that. But for my own career, they're a good signature."

Aside from Crowded House, who else has done 'Throw Your Arms Around Me'?

"Paul Kelly did it for a while. We played together up at Brisbane University and their mixer had a copy of his version. I'd heard he'd been doing it only around the Sydney pubs like the Hopetown, and the word was he'd decided to do it because he thought it needed a decent vocalist (laughs). I can quite imagine Paul shooting his mouth off like that, so when we me I confronted him, 'what are you talking about?' (laughs).

"I was quite amazed that anyone had done one of my songs because I always thought Hunters & Collectors music was uncoverable until that song came along. It's a real fluke, that one. I've written a couple of ballads but that one stands out because there's something really special about it."

What elements did Paul Kelly's version have that H&C's didn't?

"His is much lighter, much more Van Morrison-ish. When we do it in the Hunters now, I do it as an acoustic, which has steadied the rhythm right down."

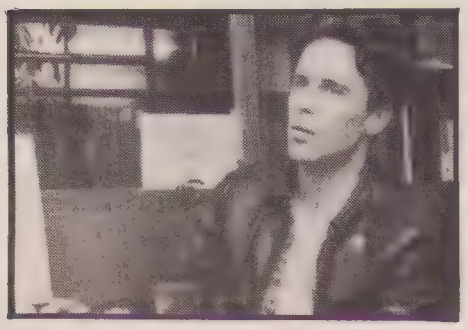
Had you done acoustic shows before Hunters & Collectors?

"Only with the family, with Nick, my sisters and my mother. We come from a musical background."

Why is it that there isn't so much jamming between musicians like there was ten years ago?

"Well I've got an extra little band that plays every Friday with Dave and Jeremy from the Hunters and Nick Barker who used to be with The Wreckery. It's much to do with the fact there are very few live venues in Melbourne these days where musicians can jam, whereas in Sydney it's a totally different story, there are heaps of clubs and people are going out three or four times a week to see live bands.

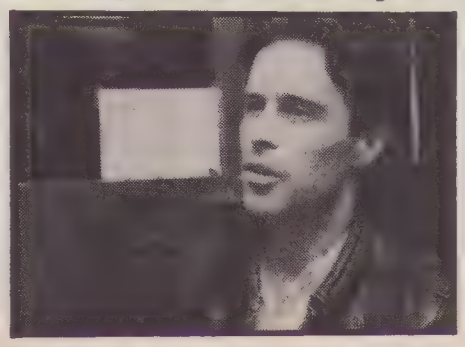
"For me, personally, I just don't have the time to jam. I occasionally get the guitar out



with Nick, but that's because we share a house. It's not like a heap of musician friends come around on Sunday afternoon and we jam away, because I do music full-time and I don't want to spend my day off playing music."

Let's talk about the other Hunters & Collectors. When you go on the road, do you have a lot of practical jokes going down?

"Practical jokes to me suggest unspeakable animalistic practices, which we don't get into.



But there's a lot of verbal humour, a lot of sparring, which goes on all the time. There are certain individuals who are very good at it and they hold court, and it can be quite mind-boggling to be in the tour bus somewhere in the Rockies in Canada at two in the morning, and have all this shit flying around!

"I used to be the victim, actually, because of my height. I got it a lot from Doug (Falconer) because he's the tallest and I'm the shortest; but I'm not much of a victim any more because I don't react as much.

"It's very healthy with us at the moment because there's very little negativity in us, so what you're left with is a bunch of survivors who're feeling very positive about what we're doing. All the chips have been knocked off the shoulders, although, of course, there'll always be that anthropological tension between groups of boys."

I'm very surprised you went through the Top 40 thing without losing any members.

"My personal theory is that the only way to crack overseas is with a lineup that remains stable. Bands start to go under when the policy makers start to replace key members for any reason, and the whole fabric of the band comes undone.

"It's probably a bit more difficult when you've got so many people in the band. As I've said before, the live performance is what this band is about, and the live show is structured a certain way with a certain hierarchy, and its sacrosant.

"But in the rehearsal room, in the studio, in the backstage areas, it's equal contributing all the way, and that's the main thing — the psychology that everybody has the *opportunity* to contribute. Even if someone doesn't write songs, the knowledge that he is *able* to is very, very important."

So Mark Seymour doesn't call the shots and anyone who doesn't agree with the way he runs things can rak off?

"The buck stops with me, sure, but the politics of the thing is that you just can't tell people they can't do something. You can't deny someone something they perceive as quite valuable. The fact that everyone is motivated is what keeps the band going."

The others did very well at a recent celebrity golf game.

"Oh yeah, they've all got clubs, which they throw in the back of the van. Only John (Archer) and myself don't play. I can't see the excitement about golf myself."

It's funny how members of the hardest rock bands, from Iron Maiden and Rose Tattoo to Judas Priest and ZZ Top are avid golf buffs.

"I can understand it. Rock and roll is full on, you're up there for 1½ hours or whatever, and you're really giving your body a going over. But because it's such a gratifying thing, you don't realise just how hard you're working. So the reason why you take up something like golf or chess is that you get away from something as intense as rock and roll.

"I'm different because I run a lot. I train, and I hang out with athletes. Their ethic is nothing like that in rock and roll; they're into moderation. It's not a case of discipline, I don't think; it's more to do with the fact you don't have such an intense lifestyle. You burn it all off running around the track for 1½ hours. You moderate — instead of having ten cans of beer, you just make do with four!"

The band's very 'male' sexuality obviously plays a large role in its appeal, although it's downplayed a lot.

"Well, I've never underrated the importance of image but, to me, I never saw it extend past my own performance. I mean every word I say so to me it was a case of 'either you relate to it or you don't', and I guess it's obvious more people are relating to what we're saying.

"We weren't seen as a pop band some years ago but we are now. Our particular brand of sexuality is being noticed and talked about, which is part and parcel of a pop band. It's a man's sexuality which seems to be appealing to various people."

So you're not embarrassed that women's magazines pay a lot of attention to you?

"Not at all, I think it's great!"

Would you pose nude in their centrefolds if they asked you?

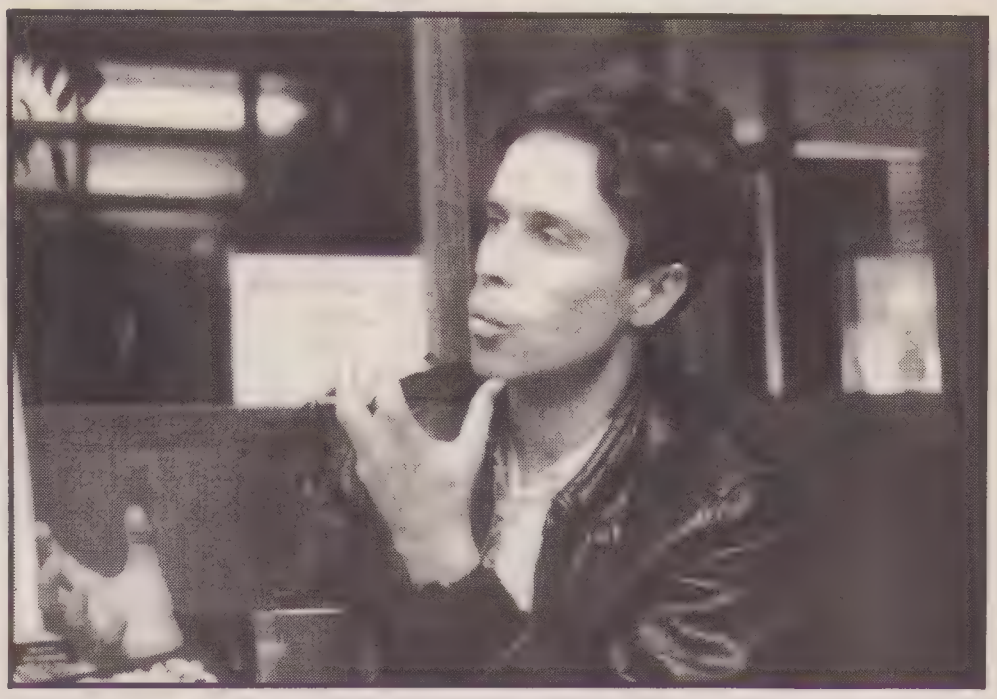
"No, I think it's a bit cheap. The band's following is very much taken up with the band's perceived image, and it tends to want it protected. So I wouldn't do it for their sake as much as for mine."

Do the international successes of INXS and Icehouse have a direct bearing on your own motivations?

"Sure, but not so much those bands because we don't relate musically to them. But a band like the Oils, I've been watching the way it's been jumping up the American charts, and it's fuel for hope, because bands like the Oils, Hunters & Collectors and Paul Kelly have been considered too Australian to make it overseas. So when an obviously Australian album like *Diesel And Dust* can do it, then so can ours.

"Because there's no turning back for us now, we either crack overseas or . . . I mean, that's the whole point of us staying togethr. We regard ourselves as an international band, irrespective of how much success we do have internationally.

"But right now, things are at an exciting period for us. Internally we've got a real focus, we've come through with our personal relationships and intensity intact, and there's the knowledge there's a lot more playing for this band yet."



THE VIEWING FIELDS . . .

The 37th Melbourne Film Festival attracted thousands of filmgoers to over 300 screenings. LOUISE MASKELL broke out the matchsticks, propped-open the eyelids and caught the action . . .

Forget *Crocodile Dundee II* as the film to see for 1988.

Along with the already well-received *Rikky and Pete* and the quietly acclaimed *Shame*, there is another Australian film that will be on the lips of film-goers this year.

Without the fanfare and hullaballoo that greeted the appearance of *Croc II*, *As Time Goes By* had its first screening quietly last week as the closing film of the 37th Melbourne Film Festival.

Written and directed by Barry Peak, it is a truly Australian sci-fi comedy, set in the dry and arid desert surrounding the mythical outback town of Dingo.

Nique Needles *("Dogs In Space")* is Mike, a young surfer a long way from the swells of Cactus. With a rendezvous set up for him by his mother some 25 years ago, he arrives on the outskirts of Dingo abandoned by his two female friends and their cosmic yellow Kombi.

Bruno Lawrence plays a straight cop, Max Gillies plays the bent alien who does a good line in Hollywood style movie dialogue and who also has a date with destiny. The alien arrives in a spaceship that looks as if it has definitely seen better days — on a Hollywood set of the 1940s.

Marcelle Schmitz is the young blonde station owner (and romantic interest) while Mitchell Faircloth (a.k.a. Slim Whittle) is an astrophysicist on a mission of his own. With a cameo appearance by Jane Clifton as a mechanic, and Ray Barrett as one of the bad guys, it is a fresh film that deserves wide release. As yet only the Valhalla has it from early September.

It craps all over *Croc II* in the nicest possible way.

One of the few films lucky enough to be screened twice was festival highlight *Swimming To Cambodia*. Directed by Jonathan Demme, whose documentary *Haiti: Dreams Of Democracy* was also well received, it was the one film I had long waited to see. It didn't disappoint.

For those who missed Gray's monologue at the Universal a few years ago, the film is a godsend. Gray had a minor role in Roland Joffe's 1983 film *The Killing Fields* and this monologue is the story of the events and experiences resulting from that period. Some have said Gray invented his own medium — a combination of theatre, journalism, fiction and comedy — whatever you call the components of his performance he is a joy to watch. Demme captured his unique solo style, aided only by two maps, a pointer and a desk.

The festival questionnaire, distributed on the last day, asked filmgoers to rate films seen as either 'good', 'bad' or 'ugly'.

Ghosts Of The Civil Dead would have to go in under ugly. With its black look at prison systems of the future, it left many of the Astor audience disturbed as they walked out into the post-midnight blackness of St Kilda.

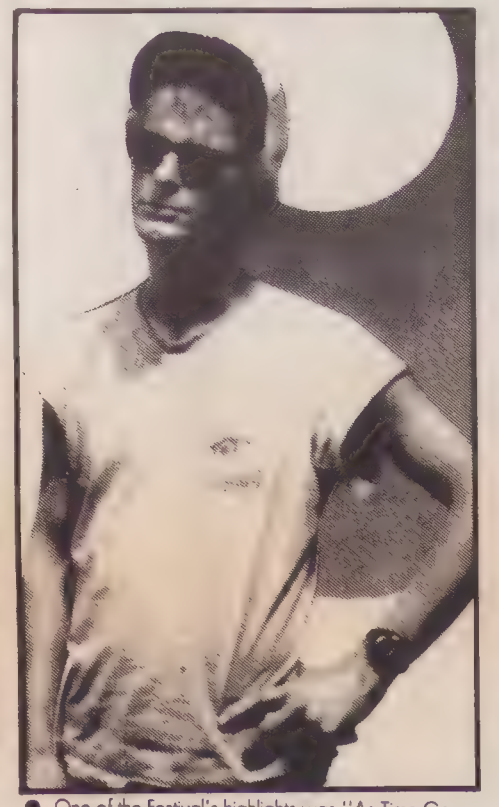
Reel Dave Mason plays a transexual called Lily who meets a violent end, while Bad Seed Nick Cave is exactly that — a psychotic murderer who introduces self-multilation to the other prisoners.

The censors will definitely have to whack an "R" on this one, but beneath the fear and foreboding there is a grisly message.

On a lighter note, *Business As Usual* has Glenda Jackson as a Liverpudlian boutique manageress who turns political when sacked over a sexual harrassment complaint. This powerfully drawn drama deserves wide release.

As one of very few films to deal with the trade union movement (apart from Strikebound) it is based on recent events in the life of a director, Lezli-An Barrett.

Playing on the same night at the Astor was *Iris* from Dutch director Mady Saks. Saks took sexual harrassment into the countryside where a female vet, played by Monique van de Ven, is harrassed not only by the narrow-minded villagers and landowners but also by her city boyfriend who wants her back in the city.



● One of the Festival's highlights was "As Time Goes By" starring Nique Needles.

● "Ghosts Of The Civil Dead" was one of the Festival's darker films.

To catch all these films you needed to be fleet-footed and determined.

The three city venues — the State Film Centre, the Capitol and the Kino — were fairly close together but it was a fair dash from any of these to the beautiful Astor in St Kilda. The timing of turns No 5 and 64 featured in many filmgoers' tight schedules.

Short highlights were John Lowndes' *Passiona, Waterwor, The Critical Years* and the wittily titled *When The Going Gets Tough, The Tough Go Shopping*.

The final night featured *Stand And Deliver* from director Ramon Menendez. This was another gem, tucked away at the end of the program. Set in East Los Angeles it's based on a true story about a single-minded maths teacher and his high hopes for his Hispanic class.

Against the opinion of his colleagues the teacher (played by Edward James Olmos, also seen on *Miama Vice*) coaches the kids in advanced maths. They rise above everyone's expectations and pass a major calculus examn, a step towards college. But when the authorities question the unusually high pass rate the kids have to convince the school, the state and their teacher that no one cheated.

Fortunately, Stand And Deliver has been picked up by Warner Bros for international release.

For working film buffs, it was a hectic week. I didn't get to see the three films voted by the public as the best. They were *Matewan* (best feature), *The Emperor's Naked Army Marches On* (best doco) and *V.O. (Versions Originale)* (best short).

● "Cane Toads" was listed, but never screened.

My 20 hours of features, shorts and documentaries did not leave me filmed-out. Although I didn't have any spare time to eat during the festival, this wasn't such a bad thing. As one enthusiast commented, "Next year, take the week off work. That way you'll get to see as much as you want and you may still be able to function normally."

But there's still another film to see. *Cane Toads* was listed in the extensive program but never screened. As it's already showing at the State Film Centre many film buffs may have already seen it. Maybe it is the mystery 32nd film. Both the silver and gold pass holders had 32 stubs in their ticket books but there were only 31 main sessions!

LOUISE MASKELL

TIBET:
reasons to be cheerful, part four?

Melbourne-based four piece, Tibet, formed about two years ago, playing a few original songs and covers derived from the New Romantic sound of the early Eighties.

Starting as a group of friends, getting together to play songs by their favorite pop bands, the outfit quickly began developing original material and a serious attitude, which didn't suit the guitarist, key player, or drummer . . . who all left! This left core members Richard Perdriau (vocals and keyboards) and guitarist Jim Bazi to pick up the pieces and after weeks of tedious auditioning, bass player Simon James and drummer Cameron Jull were found and the new-look Tibet line-up was completed.

Since then, progress within the band has been rapid. Most of the covers have been replaced by original material (Perdriau handles the lyrics, whilst Bazi writes the music) and a single and video have been released for a song called "Reasons".

Perdriau explains the writing process:

"We just write about what we feel at the time. We don't try to be governed by anything, like we don't feel we have to write about a certain thing to make it commercial. I've tried to write 'commercial' sounding songs and it doesn't really work, it always comes out sounding really terrible. Jim and I always write together. We might get an idea out of a lyric and then we find a hookline for it, or we might find a musical idea and try and put some lyrics to it. Then we take the song idea to the rest of the band and they add their own parts and ideas."

The band still throws the occasional cover into the set "just for a laugh". Songs like "In The Mood" or a synth-pop version of Kiss' "Rock'n'Roll All Night". The "Reasons" single and video was recorded and released independently, using money raised from gigs and by selling tee-shirts.

"When we started we were doing two gigs a week and getting really good jobs, but since then a lot of the pubs have started closing down, or have changed to a dance-club format, so we're getting less and less work. Most of the pubs where we can work want to do door-deals *(a percentage of heads through the door — Ed.)* rather than just giving you a set fee, which puts a lot more strain on the band because we have to put in as much promotion as possible, so you don't lose out and it's just impossible to do that twice a week . . . you just can't keep getting the crowd back".

As frontman, Perdiau draws upon a background in theatre to enhance the band's visual projection, having appeared in school plays, local theatre group productions and minor roles in a number of TV soapies. The band has also written a number of musical scores for independent films and performed in live theatre.

"We try to put on as good a visual show as we can. It's a lot more theatrical than other bands. We don't just get up there in jeans and tee-shirts and play. We try to get everyone as involved as we can. We dress up a bit and put on a bit of a show that way and because the music's generally up-tempo, lots of people usually dance".

Currently all the band's energies are being directed into promoting the single, a task which is proving to be quite difficult:

"We've made about four-hundred phone calls over the last two weeks, just trying to push it anywhere we can. The video has been played on a couple of shows and the single on public radio, but as yet there's been no interest from commercial radio stations . . .

"They don't seem to take too kindly to independents".

Every crowd has a silver lining

Crowded House
Temple Of The Low Men
(EMI)

Of all the reviews that Crowded House received for their first album, the most significant came from an American critic who sneered that Paul McCartney would give his right arm to be able to pen songs of such lovely simplicity and strong melody.

The sentiment can well be expressed once more for Crowded House's second LP. Without falling into the trap that most bands make in following up a phenomenally successful debut LP, to wit, making the same album once more, Neil Finn and his cohorts have put together another album of strong songs tied together with soundscapes that keep the strongest points of the band while exposing new elements.

The thing with Crowded House is that they defy rock logic. They also defy the culture gap which states that the critics' darlings are often the public's scorn and vice versa. Crowded House's strategy, looney birds whose wisecracking demeanor overshadows the loveliness of their art, has been an unqualified succession on both sides of the fence.

Temple Of The Low Men is a collection of snap shots, some of them taken with telephoto lens. As with most of Finn's songs, they are melancholic in sentiment without being bitter; tongue in cheek without being sardonic. "Never Be The Same" and "Better Be Home" concerns itself with long distance love, the slight paranoia of wondering whether a love has cooled off in one's absence. In a lot of ways, the lyrics are very Los Angeles in spirit, fighting to keep one's priorities and values within a society that unashamedly worships money and prestige. *"I'd rather have a caravan in the hills than a mansion in the slums"* Neil sings; but towards the end, he freaks out that he might be getting too maudlin and moralising in the song, so he puts on his funnyface and pretends to become confused about whether he really *does* want the caravan or the goddam mansion.

Musically, the songs are based around acoustic guitar, that accentuate the clever use of harmonies, the strong melodies, and Neil's own melancholic voice. There are touches of keyboards or flute or strings to fill in the sounds but they're never overpowering.

As some of the tracks show Neil and Paul still carry an affinity for the old Split Enz sound. "Lowlands" recalls the ponderous melodramatics of mid-period Enz, complete with guitar hero freakout towards the end. On "Kill I" and "Sister Madly" they crank up tough, remembering they're still a rock band too, who in their earliest incarnation actually tried to do a Led Zeppelin cover!

• Neil Finn pic by Andrew Murray

Unlike the first LP, this one needs a few listens before it starts to make sense. Like the first LP, Neil's status as a lyricist still falls behind his uncanny ear for hooky melodies and occasionally he throws in some dumb rhymes. Most important, though, he keeps trying to stretch his capabilities as a writer, and how many mega-platinum acts can you say that about these day? Crowded House aren't everybody's cup of tea but for those who find them to be, *Temple Of The Low Men* is bright and magic and silly and romantic and rich enough to wrap one's arms around.

— SIMON MAYNARD

SINGLES

EDITED BY MARA SMARRELLI

GEORGE HARRISON
This Is Love (Dark Horse/WEA)
It should be expected really that this single be a slick, robust sounding pop tune. But I think Harrison's reputation will sell this one though. A number of instruments give it more substance than other charting records. Thank heavens the phone rang during the worrying b-side — real wally of a song!

STEVE WINWOOD
Roll With It (Virgin)
A 'soulful' sounding release from Winwood's new album. Can't see commercial radio ignoring this one — a slick, clean, cruising AOR number.

WHOLE WORLD
Some Day (Modern)
This comes from a three piece band from Chippendale, NSW. Could be a good pop song but vocally it doesn't offer much range. Sort of a poor man's Spliffs. Too light n' sugary.

KIM WILDE
Hey Mister Heartache (MCA)
Kim's gone for the big dance floor-programmed mix and as a dance number it's not too bad. Not the sort of stuff I'd rush home to play but I think I like it anyway.

DAVE DOBBYN
Loyal (CBS)
The title track from Dobbyn's latest album. Like this one because it doesn't sound like everything else on commercial radio. There's a frail and pretty quality about this one. The little warble in Dobbyn's voice is nice too.

NEIL YOUNG & THE BLUENOTES
Ten Men Workin' (Reprise)
What else but a pretty cool sounding single from Young's *This Note's For You* album. Jazz/blues with lots of sax. Should appeal to a cross-section of listeners. But then, dare I criticise this veteran?

CROWDED HOUSE
Better Be Home Soon (EMI)
No matter what's said here Crowded House have already won the hearts and hip pockets of many, and why not. The band sounding sincere, ballad like, and strong as ever, could even bring a tear to the eye if you work on it.

BODEANS
Dreams (Slash)
A rock'n'roll band who like good songs and use harmonies very effectively. The sort of stuff record reviewers always exhort radio programmers to add to playlists to lift the tone of radio music. Which in turn the programmers ignore with the regularity of Melbourne drizzle. The Bodeans promise what Big Country could never quite deliver.

DO RE MI
Take Me Anywhere (Virgin)
Often find Conway's voice a bit too triumphant but still anything is better than their previous "King Of Moomba" single — what the hell was that one all about?! This new one is uncluttered and easier on the ear. The artwork is done by bassist Helen Carter.

MORRISSEY
Everyday Is Like Sunday (EMI)
What can one say? To some Morrissey is God, to others he's a chronic brooder. If you're a romantic you're going to like this one. A full orchestral meandering piece. B-side on the 12" format comes with three tracks but none of them are as capturing as the title track.

PREFAB SPROUT
The King Of Rock 'N' Roll (CBS)
I've always thought this group was overrated and this new one just confirms it. A bit of mess — too much going on with that dopey synthesizer backdrop. Produced by electronic scientist Thomas Dolby.

SADE
Paradise (Epic)
Not as sleepy and vacant as Sade's first album. Love the calypso/African tempo. Music to daydream by.

THE SMITHEREEENS
Only A Memory (Liberation)
This band's hung around the fringe of success for a while now. Why haven't they broken through? Their songs are melodic, they're a guitar band with a big guitar sound, vocals are okay . . . why not the big time? Simple. Because in every second live venue you can hear bands just as good writing songs just like this. In a word, they're offering songs just like this. In a word, they're offering nothing the world hasn't already heard a thousand times over.

TIMES TWO
Times Two
(WEA)

Times Two finds it hard to distinguish between heart and soul. Its music has the surging rhythms of a soul stirrer, but the storyline of a heartstruck romeo — the perfect combination, when you think of it, to make a credible attack on the pop charts.

From the opening hustle and bustle of 'Strange But True', it's hard to realise it's only a duet involved here. With the sassy harmonies of 'Go West' and the beat propulsion of 'Hall And Oates' the song is party-primed and a rich start to a wealth of delights. Even Simon And Garfunkel's tired 'Cecilia' is spruced up and roughed-down. Better to come, however, with the whimsical, ultra-tuned 'Mr DJ' and the midnight emotions of 'Only My Pillow Knows'. These two tracks restore the good name of soft-rock within the world of pop.

— ROBERT VELLA

BACHELORS FROM PRAGUE
The Energetic Cool
(3333 Records)

Rarely does jazz have the opportunity to make a large impact on the rock oriented mainstream, but Melbourne's BFP have given themselves a chance by presenting a tight and slick combination of songs which are so fresh they demand attention.

Starting wtih the snappy 'Tightrope' with its brassy sound littered with great licks of percussion through to the laconic 'Even Dishwashers Get The Blues' two main themes are covered. They are relationships and cruising the city at night. The songs dealing with the former look at it from two angles, the previously mentioned 'Tightrope', the song with the cheeriest face of all on the album — 'Go' and on the darker side 'Suspicion', a song about something we've all experienced, jealousy.

The mood of 'Killin' Time', 'Walking The Streets' and 'Outsider' creates images of dimly lit streets, detectives in trench coats, seedy bars and smokey jazz clubs, just like a Bogart movie with him waiting for the nasty law breaker hiding behind a lamp post, then asking his token sex interest cum co-star what she would like to drink while the boys play a cool tune in the background. Another song to fit into this mould is the only cover BFP do on this album, 'Golden Arm'. Originally written by Eric Bernstein, it features a chunky, rhythm, snappy clicky bass and blasting brass. A definite standout track.

With this high quality production the Bachelors bring a new level of refinement to the independent Melbourne music scene. At times though they do seem to be trying just a little too hard to prove a point. Maybe the album could have been titled 'The energetic and the cool'. The over-use of scat vocals at times is my complaint here. They just sound a bit corny, maybe they're trying to prove that they are a jazz based band. A point which the style and the arrangements make quite clear. Hopefully a fault which will not occur on the next record, but not enough to spoil another-wise stylish package.

— MARTY WILLIAMS

MARILYN MARTIN
This Is Serious
(WEA)

As a pop artist, Marilyn Martin is not half bad. To be sure, she has made her mark as the slinky half of male-female duets, balancing out romantically purging waltzes with the likes of John Parr and Phil Collins. Out here on her own, she stands somewhat uneasily. Trying desperately to not fall into the dizzy disco-girl trap whilst equally emphatic about keeping *This Is Serious*

within the realms of commercial respectability, Martin ends up sitting on the middle-of-the-road — and the only one likely to be left with a smile from such a posture is the fence post.

Opening with the elector-jamming 'Possessive Love', Martin quickly gives warning that she can parody the inflated marketability of a Dolly Parton, the vocal pleasantness of an Olivia Newton-John and the occasional whipping sensuality of a Blondie. But is she her own woman? The title piece and 'The Best Is Yet To Come', two brooding, over-acting serenades seem to provide a negative answer.

Indeed, as one analyses the ten tracks of *This Is Serious* it becomes obvious Martin simply lacks star presence or even the more basic knack of assimilating starry songs. Only the polished, Middle American instrumentation and her own well-studied, mimicking voice keeps this album above contempt. Oh to be that fence-post!

— ROBERT VELLA

KILLDOZER
Little Baby Buntin'
(Touch & Go Import)

Why does the American Midwest continue to spew out so many weird bands? Touch & Go are a label based in Chicago which also has Big Black and Butthole Surfers on their books.

Killdozer took their name from an awful exploitation flick about a rampaging homicidal bulldozer. It's an ugly movie, in the same way that their blues/rock thrash is ugly. Their singer Michel Gerald has an uncharming voice, belting out ugly lyrics about ugly things. Killdozer are a freak show which makes you sit up and take notcie.

— MARK CROMELIN

ZIGGY MARLEY AND THE MELODY MAKERS
Conscious Party
(Virgin LP/Cassette/CD)

No surprises here, Ziggy Marley, son of late and famous Bob, sings rather like his father but not rad like his dad.

Conscious Party is a product of sensible, slightly '70s reggae musicians and some Talking Heads (Tina Weymouth and Chris Frantz produce). Melodically, it's fine stuff but', not unnaturally, it's also somewhat odd.

Why do strange clumps of synthesiser sweep majestically over the rhythm section? Are Virgin trying to mould Ziggy into the A-Ha of reggae? Ziggy would seem to have no such illusion; he has adopted more than just his father's voice. You could be cruel if this was a duff record and compare Ziggy's songs, track by track, to Bob's greats. He writes about love, Jah, Russo-American conflict, universal brotherhood parties, and (on the one moment where it gets a bit close to the bone) a number called 'Dreams Of Home' is both thematically and musically a younger son of 'Redemption Song'.

However, *Conscious Party*, while obviously not transcending paternal efforts (probably impossible in the circumstances) works fine in isolation. Ziggy has a reasonable sense of pop, and 'Tomorrow People' is a (cough) jaunty single. Best lyrical couplet is in 'A Who Say?' — *"Hedonist, sadist/Nazi intention"*, especially when followed by *"Masochism a devilizm/Is life's intervention"*. Well, it's a novel way of positing the existence of a deity, I suppose.

Truly this is post-modernism; Bob Marley at this age was covering 'What's New Pussycat' and developing the voice that Ziggy seems to have been born with. The question is natch whether or not Ziggy Marley will move on to his father's place in music and Jamaican politics; on this evidence, he's more likely to take up the rock star aspect of things. Fine by me.

RECORDS
LEEDIN
CLOTHING & VIDEO

VIRGIN MUSIC VIDEO
NEW RELEASES

BILLY OCEAN— Tear Down These Hits **$24.95**
NOW ELEVEN— Various **$24.95**
ABBA— 1974-82 ..... **$24.95**
BEE GEES— 1967-78 ..... **$24.95**
KINKS— 1964-84 ..... **$24.95**
JAMES BROWN— 1956-76 ..... **$24.95**

PAUL McCARTNEY — Paul McCartney Special **$24.95**
STEVIE NICKS — Live At Red Rocks **$24.95**
DEEP PURPLE — Video single **$19.95**
TALKING HEADS — Stop Making Sense **$29.95**
INXS — Living INXS **$19.95**
BON JOVI — Breakout **$19.95**
COLD CHISEL — Last Stand **$29.95**
DOORS — Dance On Fire **$39.95**
DOORS — Live At Hollywood Bowl **$39.95**
THE BAND — Reunion **$24.95**
U2 — Live At Redrocks **$24.95**
MADONNA — Virgin Tour **$29.95**
KISS — Exposed **$39.95**
DOKKEN — Unchain the night **$29.95**
PAUL SIMON — Graceland, the African Concert **$39.95**
JIMI HENDRIX — Jimi Plays Monterey **$29.95**
WASP — Live At The Lyceum **$29.95**
JUDAS PRIEST — Priest Live **$39.95**
SCORPIONS — World Wide Live **$39.95**
LED ZEPPELIN — The Song Remains The Same **$59.00**
VAN HALEN — Live Without A Net **$29.95**
OZZY OSBOURNE — The Ultimate Ozzy **$39.95**
OZZY OSBOURNE — Bark At The Moon **$39.95**
WHITESNAKE — Live Donington Park **$39.95**
IRON MAIDEN — Live After Death **$45.00**
MOTORHEAD — 10th Birthday Party **$29.95**
URIAH HEEP — Easy Livin **$39.95**
RISING FORCE — Live '85 ..... **$39.95**
MOTLEY CRUE— Uncensored **$29.95**
DIO — Special From The Spectrum **$29.95**
TWISTED SISTER — Come Out And Play **$19.95**
TWISTED SISTER — Stay Hungry **$39.95**
METAL HAMMER — Vol 1 - Venom, Warlock & many more **$39.95**
SHOCK WAVE — Venom, Black Lace & More **$39.95**
SAXON — Live Innocence **$39.95**
DEEP PURPLE — Rock Flashback - California Jam 1974 .. **$39.95**
RATT — The Video **$19.95**
QUEEN — Greatest Fix **$39.95**
QUEEN — Live in Budapest **$39.95**
MARC BOLAN — On Video **$24.95**
DAVID LEE ROTH **$19.95**
MENTAL AS ANYTHING — Monumental **$29.95**
JOHN FARNHAM — Whispering Jack **$29.95**
BOB DYLAN/TOM PETTY — Australia 1984 ..... **$29.95**
ELTON JOHN — Tour De Force — Australia 1986 ..... **$29.95**
U2 — The Unforgettable Fire **$29.95**
KATE BUSH — The Whole Story **$29.95**
ROLLING STONES — Hyde Park 1969 ..... **$24.95**
GENESIS — Visible Touch **$24.95**
ELVIS '56 — In The Beginning **$24.95**
ELTON JOHN — Tour De Force Double Video **$29.95**
ERIC CLAPTON — Live '85 ..... **$39.95**
ERIC CLAPTON — Whistle Test **$39.95**
ICEHOUSE Live at the Ritz **$29.95**
CREAM — Farewell Concert **$29.95**
BILLY JOEL Video Albums 1 & 2 ..... **$29.95**
BILLY IDOL — Vital Idol **$29.95**
AC/DC — Bon Scott Years **$43.99**
BON JOVI Slippery When Wet **$24.95**
EURYTHMICS Live **$29.95**
PRETENDERS Singles **$29.95**
QUEEN — Magic Years 1, 2 & 3 ..... **$43.99**
KYLIE Video **$14.99**
PET SHOP BOYS — Television **$29.95**

10% Additional cost for postage anywhere in Australia.

149 NICHOLSON STREET, FOOTSCRAY
(03) 689 2467 or (03) 689 2666
266 SMITH STREET, COLLINGWOOD
(03) 419 4148

Through the looking Glass . . .

PHILIP GLASS
Powaqqatsi
(Elekra/Nonesuch)

This is more than just an album of soundtrack music. This is a slab of atmosphere from another place. It is a joy to consume.

It's a wonderful feeling when a new record confronts you, confounds you and forces you to think or experience emotions in a different way. And, as with so many innovative ideas, these experiences often come via people working outside the traditional boundaries of popular music. Philip Glass began as a composer of 'classical' music and reached some degree of infamy in traditional circles for his ability to popularise his minimalist style of music. He moved away from this genre but continued to enchant a growing audience in particular with his soundtrack of *Koyannisqats:*

Powaqqatsi is majestic. The sounds create an enormous aural screen filled with soft, unidentified action. Glass works the traditional orchestra in a restrained way. He seasons the sounds with lots of percussion of all descriptions, a synthesizer and a glorious, haunting children's choir. The orchestration and sound quality are hard to fault.

The music is deceptively simple. Throughout much of the disc Glass uses spinning, rhythmic ostinatoes. These are stark in their substance but they weave intricate patterns that more than support the main motifs. It is these melodic rhythms in Glasses music that have, more than anything, influenced his remarkable crossover from 'classical' to 'rock' music. I use these terms reluctantly because the fusion of these styles has in the past bought out the worst qualities in both musics. (Remember Pomp-rock) *Powaqqatsi* sits outside and away from both sorts of music. That it has the potential to appeal to listeners from both camps, adds to the intrigue.

If you are wondering what all this is about, listen to the opening track "Serra Pelada". This is the most vibrant track on the disc with whistles, rattles, woodblocks and all sorts of percussion, plus the full orchestra and childrens choir. It rumbles along with the spirit of a carnival. Also, 'its got a good beat and you can dance to it'. Brave D.Js could even spin this at their discos. If you like this you'll find it worth your while to explore the rest.

Highly recommended for those who want to stretch their ears.

STEPHEN ANDREW

GINGER BAKER
Horses And Trees
(Celluloid)

Solo albums from members of once successful groups are always dubious prospects. When these solo albums come from drummers the cause for concern is somehow even greater. Ginger Baker is one of the most innovative and distinctive drummers in rock music. In his heyday with Cream he was able to do what few have done since. He seemed to be able to turn his fills into a series of memorable, almost melodic riffs.

Horses And Trees is neither memorable or melodic. It is an album dominated by drums, drums and drums. It is flat and lifeless, without purpose, identity or direction. At its strongest it has a flavour of far away places, provided mainly by a vast range of unusual and esoteric folk instruments. (Berimbau, Bata, Nyanyer, Kora, Cuica, etc). It was these instruments that prompted me to listen to this album. Unfortunately their expression is limited, due to Baker's overbearing drumming. This solo album would have been a much better record without the main protagonist!

The last song "Mukuta" goes some way towards relieving the rhythmic tedium and glows with a warmth the rest of the album lacks. The remaining five tracks have little to offer. Baker's old band, as good as they often were, had more than the odd moment of self indulgence. Nothing Cream did was ever this boring.

— STEPHEN ANDREW

THE HIPPOS
Hippocracy
(WEA)

This debut album features a group of players all with a solid background in their craft. Do you remember the late '70s disco band with the big brass sound called Supercharge? Well, if you don't, you may remember an early '80's line-up of Joe Camilleri's Falcons, with a very large bald bass player who appears in this bands line-up as a singer-/songwriter/bass player and one of the main driving forces behind the inception of it.

John Power is also joined on the frontline by Leszek Karski who shares equal songwriting credits as well as playing guitar and vocals. Two other members, Ian Jones and Bridie King, contribute one song each while the drummer; Ace Follington, does only that . . . drum!

From the first song, 'Tell It To The Jury' there is no holding this band back. This fast paced jump 'n' jive tune features one of the Hippo's best assets, the soaring sax of Ian Jones which is featured heavily throughout the album.

The A side of the single, 'Dark Age', continues the boppy brassy punchy feel of the opening song but laces it with a contemporary comment questioning where we are heading and jumping off bridges. The instrumental 'Rodent Operative' is the B-side to the single and like the A-side is particularly pleasant.

Also on the first side is one of three covers. 'Breaking Up Somebody's Home' a song about getting your old girlfriend back. This is handled with a classic stomping blues feel featuring a great Hammond organ sound played by Bridie King. Possibly equal best with the first song on the second side, another cover 'One More Heartache'. This was everything the band does well, a good tight boppy rhythm and blues feel, laced with lots of well played brass, keyboards and a snappy snare drum beat. The sax player is helped out here and much of the rest of the album by a trumpet and trombone, it would be nice if they could incorporate them into their live line-up.

Another solid original is the slow ballad 'I Don't Know' by John Power which features lilting sax and keyboard line which sounds a bit like 'A Whiter Shade Of Pale' which you can take as being as asset. Another instrumental, this time by Bridie King 'Piano Frenzy' shows off her ability to play honky tonk piano and the danceable but flawed by being a bit cluttered 'Dance Doesn't Stop' lead up to the last song 'Harlem Nocturne', which is a worthwhile cover, performed with a good mellow feel.

This is basically a good showcase for the talents of each band member, however if it had been released as an E.P. it would have a sharper sounding package. It is good to be democratic in a band but that should not override the need to put your best material out first and in it every jaded market as hard as possible, especially as this band's good time R&B style deserves to reach as many ears as possible.

— MARTY WILLIAMS

NATALIE COLE
Everlasting
(EMI)

The difference between Natalie Cole and her father Nat King Cole is, indeed, King-size. Whereas the late smooth-taking jazzman had a star presence about him, Natalie is but a gifted child whose talents are not enhanced by imagination, adventurism or individuality. She is a funky little lady doing it safely in these funky times. As such, her new album *Everlasting* holds little surprises.

Of course, she has fluked a hit with "Pink Cadillac", but that is only because it is a tune-wise, fad-wise piece that has nothing to do with the singer, but everything to do with the song and the production. Matters of the heart, Natalie-style, are less awesome. 'I Live For Your Love' has a sensuous presence but a limited future, whilst 'Split Decision' is one of those tip-toeing disco ballads that neither offends nor attacks. It just hangs about like sweet-scented air freshener to the point of excess.

A couple of the more muscular works to have a wiff of Aretha Franklin soul about them, but that's only at a micro-level. Overall, tracks like 'Jump Street' and 'The Urge To Merge' tilt more towards being ghetto-blase than ghetto-blasting. As for *Everlasting*? By the time you read this, the expiry date might well have come and gone.

— ROBERT VELLA

HAIL! HAIL! WIN CHUCK BERRY VIDEOS, LPS!

"If you ever tried to give rock 'n' roll another name, you might call it Chuck Berry". (John Lennon)

Arguably, the father of rock 'n' roll, Chuck Berry's melodies have shaped almost everything that has been played after his rise to success.

On October 16, 1986, Chuck Berry celebrated his 60th birthday with a special concert in his birthplace, St. Louis, Missouri. Joining him on stage that night to celebrate were Keith Richards, Eric Clapton, Linda Ronstadt, Robert Cray, Etta James and Julian Lennon.

That concert is the basis of the documentary film, *Hail! Hail! Rock 'n' Roll*, which has just been released in Australia by CIC-Taft.

Interviews with such rock greats as Bruce Springsteen, Keith Richards, John Lennon, Jerry Lee Lewis, Bo Diddley, Little Richard and Berry himself are interwoven with behind-the-scenes material and footage of the birthday concert.

This week, in conjunction with CIC-Taft and WEA Records, *Juke* is offering our readers the chance to win one of five packs we're giving away. These include the *Hail! Hail! Rock 'n' Roll video* and a copy of the soundtrack album.

To win, all you have to do is tell us the names of two famous Chuck Berry songs, specify VHS or Beta, and send your entry to:

CHUCK BERRY COMPETITION
JUKE MAGAZINE
603-611 LITTLE LONSDALE STREET
MELBOURNE, VIC 3000

VIDEOS...VIDEOS...

JAWS — THE REVENGE

Starring: Lorraine Gary, Lance Guest, Michael Caine
(CIC-Taft)

It can smell a single particle of human blood in 10 million parts of water, has survived 63 million years without a facelift. It is a mass of muscle and cartilage with no skeleton. It has returned to kill again, and this time it is personal.

Such is the blurb accompanying the latest in what one suspects will be a long line of *'Jaws'* movies. Hollywood cannot resist the lure of the dollar, and once it hits on a formula for success there is nothing more certain than a sequel. *Rocky, Police Academy* and *Rambo* did it, *Friday The 13th* has more parts than Freddie's victims and even the immortal *Gone With The Wind* will be resurrected for a new generation of movie goers.

Jaws — The Revenge once again focuses on the embattled Brody family several years after the peace was shattered by repeated attacks by the great white. In that time Ellen Brody (Lorraine Gary) has rebuilt her life with her son Sean (Mitchell Anderson) who now holds the job once held by his father, deputy sheriff for the resort town.

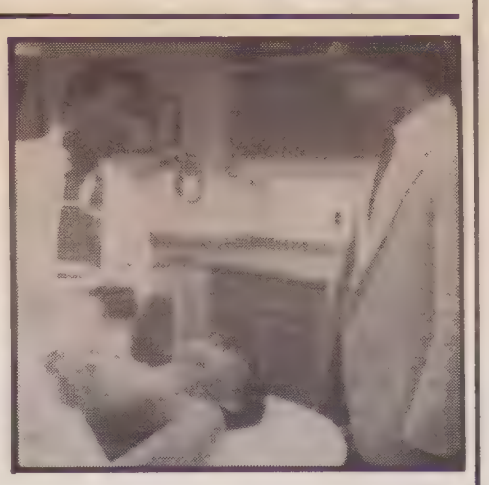
He is called into the harbour one night to investigate a problem with a buoy. While leaning over the side of the boat, the water bubbles and surges and Sean disappears. The great white has returned with one thing on its mind, The Brodys.

Ellen Brody has lost a husband and now a son in Amity and decides to move to the Bahamas to join other son Michael (Lance Guest) and his wife to start a new life in a land with warm water and not great white sharks. The Bahamas are not as peaceful as she would like, however, and her worst fear once again raises its ugly head.

If you can believe in a shark the size of a small ship that bears grudges and likes warm water, *Jaws — The Revenge* may be your film. It has many similarities with *Jaws 1* but can stand on its own as an action film that offers more of the same and plenty of bite.

— DEBRA NICHOLDS

BLUE MAN



Starring: Karen Black, Winston Rekert
(Vestron)

Paul, a director of TV commercials, yearns to escape the rut he has fallen into at work and with his family. He meets Janus, an intriguing woman who introduces him to the art of astral projection — the art of setting one's soul free from the body.

As Paul begins to practice this 'art', the results become horrifying. He witnesses a series of violent murders and all involve people close to him. When Paul awakens to find out that his bizarre dreams are in fact reality, the chain of events unfold.

The main cast of *Blue Man* are Karen Black whose credits include *Out And Run* and *Nashville*, and Winston Rekert who starred in *Agnes Of God*. Both give adequate performances in this fairly predictable storyline.

A few interesting camera effects were incorporated to enhance the illusion in the astral-travel segments, which made for a few tense moments, but generally *Blue Man* is not in the same league as a few other occult based stories which spring to mind.

Blue Man won't have you sitting on the edge of your seat, but there are a couple of gripping scenes worth noting. I suggest this film for those who love occult thrillers, but are too afraid to watch them!

— DEBRA NICHOLDS

FILMS...FILMS...FI

Posthumous Warhol projects

As reported recently by *Juke,* several projects are about to get underway based on the life of late arty-farty identity, Andy Warhol.

Avalon Pictures in Hollywood has acquired the rights to the book, *Andy Warhol* by Victor Botkris, whose previous books include unauthorised biographies about William Burroughs and the Velvet Underground.

No cast has yet been announced for the project, although actor Willem Dafoe is being considered for the part of Warhol.

Botkris' book covers Warhol's entire life, beginning with his Pennsylvania upbringing by working class Rumanian parents. The film, however, will focus on the late artist's work and lifestyle in the 1960s.

The film will end with Warhol's shooting by radical feminist Valerie Solonas, star of his film, *I, A Man*. Solonas shot Warhol in 1968, three days before the assassination of Robert Kennedy.

Avalon Pictures says the film has to be made for theatrical release because the warhol story was too "wild" for television.

Botkris' book is to be published by Bantam in the first quarter of 1989.

★ ★ ★

Acid-tongued comedienne Joan Rivers, who played a cameo role in the Australian film *Les Patterson Saves The World*, is returning to acting.

She's decided to put her film career on hold for a while and instead, she's joined the cast of Neil Simon's play *Broadway Bound,* at the Broadhurst Theatre in New York.

She's taking over the lead female role of Kate Jerome, previously played by TV's Alice, Linda Lavin.

Miss Rivers last played on Broadway in 1971 as the star of *Fun City,* which she co-wrote with her late husband, Edgar Rosenberg.

★ ★ ★

Barbara Streisand has agreed to star in a made for televison version of the classic *The Merry Widow*, to be directed by legendary Swedish filmmaker, Ingmar Bergman.

The Merry Widow was first made as a black and white silent film in the US in 1925. Under the direction of Irving Thalberg, it starred Mae Murray and John Gilbert.

MGM remade the film in 1934, again in black and white, with Maurice Chevalier and Jeanette MacDonald. In 1952, MGM made it a third time with Lana Turner and Fernando Lamas in the leads.

Streisand, whose last film was *NUTS* with Richard Dreyfuss, will fly to Stockholm at the end of this year, when the film starts production.

Streisand's new boyfriend, *Miami Vice* star Don Johnson will accompany her on the trip. Streisand has apparently asked the producers to consider Johnson for a role.

★ ★ ★

The writer and director of *Withnail And I*, a film made for George Harrison's Handmade Films, has started work on another comedy for the same company.

Bruce Robertson is directing *How To Get Ahead In Advertising,* comedy about a disillusioned advertising man who's given the task of promoting a pimple cream.

Richard E. Grant, who played the lead in *Withnail And I,* plays the ad executive in *How To Get Ahead . . .*

Aussie actor Bryan Brown's British-born wife Rachel Ward, whose previous credits include the mini-series *The Thorn Birds* and the telemovie *Fortress*, also has a role.

The film, being shot in England, is being executive produced by George Harrison.

★ ★ ★

The Profumo political sex scandal, which rocked the world in the 1960s, is being turned into a feature film in England.

John Hurt has landed the lead role in *Scandal,* being made by Palace Pictures.

The roles of the two women at the centre of the scandal have already been cast. Christine Keeler will be played by Joanne Whalley, while the part of Mandy Rice-Davies has gone to Peter Fonda's daughter Bridget Fonda.

Joanne Whalley is currently being seen in cinemas in the MGM film *Willow* and Fonda can be seen in Aussie director Bruce Beresford's segment of *Aria.*

Ian McKellen also has a supporting role in *Scandal,* which is to be directed by Michael Caton-Jones.

— DULCIE JEAN

WORDS...ROCKWORDS...WORDS...ROC

B	R	B	P	I	Y	H	M	L	N	Q	I	I	C
I	R	V	A	P	U	A	C	E	K	I	X	X	U
X	G	M	D	R	O	I	Y	O	N	A	S	U	O
J	O	A	Q	E	D	J	Q	I	O	S	L	U	A
S	E	E	O	S	U	E	E	Y	P	T	Y	E	N
E	I	O	O	L	E	E	M	Z	F	R	N	Z	O
W	X	R	M	E	S	G	I	E	L	A	I	O	S
E	T	A	R	Y	P	E	D	C	E	I	V	U	R
K	B	R	Z	O	F	E	N	J	R	T	I	N	E
G	I	R	G	E	M	Q	I	M	Y	S	D	H	D
E	J	A	O	Q	A	K	G	A	F	R	O	B	N
E	R	S	E	W	B	Y	H	E	S	E	E	A	A
X	S	U	I	V	N	E	T	G	O	T	E	L	H
F	G	S	O	L	I	C	I	T	O	R	S	S	P

All you need to do is find and circle the words (they can run upwards, backwards, diagonally, etc) and the first three correct entries received will win a six-month subscription to Juke. NB Current subscription holders are ineligible.

1. Dire (group's second name?) will not tour again — and one of the reasons is that the group has become too big.

2. (Group's first name?) Oil's manager Gary Morris has reacted sharply to reports that the Oils were quitting Australia to base themselves in America.

3. Sharon O'Neill, Marc Hunter and Angry (surname?) will team-up with an all-star band for an east coast tour during July.

4. James (surname?) had the charges of attempted murder against him dropped last week.

5. In a rare interview, Mark (surname?) has admitted that being the father of two boys has made him reluctant to go back on the road any more.

6. A pair of underpants which belonged to Elvis (surname?) were auctioned off in New York for $A750.99.

7. The whisper is that when (group's first name?) Echo release their next LP "Race", there will be no Aussie dates.

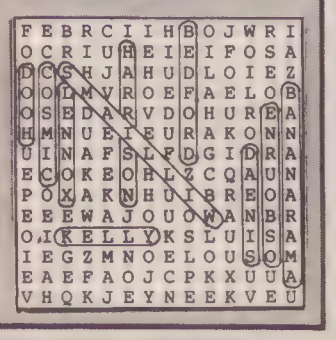
8. According to one US trade magazine, Jenny (surname?) will be touring through America later in the year.

9. After playing four years around Canberra, Barristers & (group's last name?) are making the next move to Sydney.

10. (Group?) played their last show in Australia for quite some time at Sydney's St. James Tavern last week.

Last week's answers:

- Bananarama
- Bedford
- Cosmic
- Harrison
- Hood
- Kelly
- Lennox
- Osbourne
- Sinead
- Williams



603-611
Little Lonsdale St
Melbourne 3000
Postal Address:
Box 628E
Melbourne, Vic 3000

Phones:
605 4226
605 4230
(Editorial)

605 4228
(Gig Guide)

605 4229
(Advertising)

FAX NO. (03) 6709096

EDITOR
Christie Eliezer
FEATURES EDITOR
Byron Smith
ASST. TO THE EDITOR
Debra Baines
ADVERTISING MANAGER
Greg Phillips
(03) 605 4229
ART DIRECTION
Mark Maloney
MANAGING EDITOR
Leonard J. Shaw
PRODUCTION MANAGER
Paula Parker
GROUP ADVERTISING MANAGER
Paul Riva
GROUP MARKETING MANAGER
Barry Judge
CONTRIBUTING EDITORS
Ed Nimmervoll (Charts)
Dulcie Jean (Films)
Bryan Patterson (Technology)
Mara Smarrelli (reviews)
Debbie Nicholds (videos)
Anita Winslow (books)
AUSTRALIA
Scott Howlett
Michael Smith
Brian Jones
Michael Morris
Peter Holmes
Ian McFarlane
Simon Maynard
Vin Maskell
David Dawson
Robbie Coates
Murray Engelheart
Robert Vella
Stephen Andrew
Doug Kesselring
Elliott Nugent
Steve Phillips
Mark Cromelin
Peter Mulholland
Peter Donald
CARTOONIST
Maurice Argiro
OVERSEAS
Jillian Hughes (London)
Rebecca Batties (New York)
Stu Coleman (London)
Tamara Handii (Los Angeles)
Bradley Schruers (Toronto)
Ray Telford (Los Angeles)
Sasha Stojanovic (London)
Yukiro Osoku (Tokyo)
Erich Menschler (Munich)
David Horowitz (New York)
Penny Harding (New York)

PHOTOS
Tony Mott
Bob King
Ian More
Marty Williams
Linda Tanner
Greg Noakes
Neale Duckworth
Matthew Deller

NATIONAL ADVERTISING CONTACTS:
SYDNEY
Syme Magazines
Level 7,
50 Margaret Street,
Sydney, 2000.
Ph (02) 29 6271
Fax (02) 29 7269

ADELAIDE
Tony Giuliani,
Cumberland Media,
12 Eaton Street,
Cumberland Park,
SA 5041
(08) 373 1142

PERTH
Frank Hall Media
4th Floor,
102 James St.,
Perth, 6000
(09) 328 2539

BRISBANE
Tania Bond,
51 Railway Tce,
Milton, Brisbane
(07) 368 2307

Printed and published by Leonard J. Shaw, 39 Granya Grove, Mt Eliza 3930. Printed at Ramsay Ware Printing/Quadricolor Industries Pty Ltd. Proprietor: Newspress, a division of Syme Media Pty Ltd, 250 Spencer Street, Melbourne 3000. Distributed in Victoria by Magidiss Pty Ltd., 250 Spencer Street, Melbourne 3000, in S.A., by John Fairfax & Sons Limited; in Tasmania by The Mercury, 93 McQuarie Street, Hobart 7000; in N.S.W., Queensland and W.A. and New Zealand by Network Distribution Company, 84 Park Street, Sydney, 2000.

The publisher's terms and conditions are set out in its current advertising Rate Card which is available on request. They include an exemption clause, a monetary limitation of liability clause and an indemnity from the advertiser and from any advertising agent. Advertisers and agents are advised to read the Card before placing an advertisement or series of advertisements.

Juke Magazine regrets that it is not possible to verify information other than that conveyed in editorial content of the publication. Although Juke uses its best endeavours to ensure the accuracy of everything it publishes, Fair Trading Act 1985 requires Juke to disclaim any belief in the truth or falsity of information which is supplied to it and which is published in other than editorial content.

JUKE OZ CHARTS

SINGLES

1	1	**WHAT A WONDERFUL WORLD, Louis Armstrong**	**Festival**
2	2	**THE FLAME, Cheap Trick**	**CBS**
3	4	**BLUE MONDAY, New Order**	**Violition/CBS**
4	3	**PINK CADILLAC, Natalie Cole**	**EMI**
5	12	**I WANT YOU BACK, Bananarama**	**Liberation/CBS**
6	11	NEW SENSATION, INXS	WEA
7	5	DOCK OF THE BAY, Michael Bolton	CBS
8	6	GET OUT OF MY CAR, GET INTO MY DREAMS, Billy Ocean	Liberation/CBS
9	23	I SAW HIM STANDING THERE, Tiffany	WEA
10	9	FAST CAR, Tracy Chapman	WEA
11	7	WHEN WILL I BE FAMOUS, Bros	CBS
12	10	LOVE IS A BRIDGE, Little River Band	WEA
13	8	COULD'VE BEEN, Tiffany	WEA
14	15	DROP THE BOY, Bros	CBS
15	13	BREAKAWAY, Big Pig	Mushroom/Fest
16	17	FOR YOU, John Denver	BMG/RCA
17	16	ENDLESS SUMMER NIGHTS, Richard Marx	EMI
18	14	WONDERUL LIFE, Black	Festival
19	21	HEART, Pet Shop Boys	EMI
20	20	TELL IT TO MY HEART, Taylor Dayne	BMG/RCA
21	19	DIRTY DIANA, Michael Jackson	CBS
22	—	BITTER TEARS, Venetians	Festival
23	—	THE VALLEY ROAD, Bruce Hornsby & The Range	BMG/RCA
24	25	ALWAYS ON MY MIND, Pet Shop Boys	EMI
25	—	WANNA BE UP, Chantoozies	Mushroom/Festival

ALBUMS

1	9	**HIGHER GROUND, John Denver**	**BMG/RCA**
2	6	**WOW, Bananarama**	**Liberation/CBS**
3	2	**TOUR OF DUTY, TV Soundtrack**	**CBS**
4	1	**GOOD MORNING VIETNAM, Original Motion Picture Soundtrack**	**Festival**
5	5	**THE HARDLINE ACCORDING TO, Terence Trent D'Arby**	**CBS**
6	11	STRINGER, Kate Ceberano & Wendy Matthews	Festival
7	5	TRACY CHAPMAN, Tracy Chapman	WEA
8	6	LOVESEXY, Prince	WEA
9	23	BONK, Big Pig	Mushroom/Fest
10	9	TALES OF THE CITY, Rockmelons	Truestone/EMI
11	7	MONSOON, Little River Band	WEA
12	10	SCENES FROM THE SOUTH SIDE, Bruce Hornsby & The Range	BMG/RCA
13	8	THE LONESOME JUBILEE, John Cougar Mellencamp	PolyGram
14	15	PUSH, Bros	CBS
15	13	BIG BAD NOISE, Choirboys	Mushroom/Fest
16	17	TIFFANY, Tiffany	WEA
17	16	DIRTY DANCING SOUNDTRACK, Various Artists	BMG/RCA
18	14	WHENEVER YOU NEED SOMEBODY, Rick Astley	BMG/RCA
19	21	LOVE IS STRANGER THAN PRIDE, Sade	CBS
20	20	LAP OF LUXURY, Cheap Trick	CBS
21	19	RICHARD MARX, Richard Marx	EMI
22	—	TEMPERAMENTAL, Divinyls	Festival
23	—	MAN OF COLOURS, Icehouse	Regular/Fest
24	25	KICK, INXS	WEA
25	—	CHER, Cher	WEA

ALTERNATIVELY

SINGLES

1	**TOWERS OF STRENGTH, Died Pretty**	**Blue Mosque**
2	**WHEN THERE'S THIS PARTY, Ed Kuepper**	**True Tone**
3	**THE MERCY SEAT, Nick Cave**	**Mute**
4	**TROUBLE FROM PROVIDENCE, Sacred Cowboys**	**Citadel**
5	**JOHN BONHAM'S COKE ROADIE, This Is Serious Mum**	**Elvis**
6	JENNY'S WAKE, Trilobites	Waterfront
7	VOLATILE, Lime Spiders	Virgin
8	FEAR, Exploding White Mice	Greasy Records
9	DON'T MOVE TOO FAR, Happy Hate Me Nots	Waterfront
10	FIREBALL OF LOVE, The Dubrovniks	Citadel
11	LOOKING FORWARD TO DESTROY, Mad Turks from Istanbul	Greasy Records
12	LIT BY THE FUSE, Ups & Downs	White
13	BACK ON THE BREAD LINE, Hunters & Collectors	White
14	YOU NEVER LOOK, Whipper Snappers	Green Fez
15	TOP END KILLER, King Snake Roost	Aberrant
16	NO WARNING, Toys Went Beserk	Aberrant
17	DON'T STAND SO CLOSE TO THE WINDOW, Paul Kelly & The Coloured Girls	Mushroom
18	EVERYDAY IS LIKE SUNDAY, Morrissey	HMV/EMI
19	STAY, The Saints	Mushroom
20	DANCING BAREFOOT, Celibate Rifles	Hot
21	SHYEST TIME, The Apartments	Glass Records
22	WET BLANKET, The Chills	Flying Nun
23	WORLD UPSIDE DOWN, Love Gone Wrong	Mighty Boy
24	CRASH, Primitives	RCA
25	ONLY A MEMORY, The Smithereens	Liberation

ALBUMS

1	**HARD TO BEAT, Various Artists**	**Au Go Go**
2	**THE NOT SO LUCKY COUNTRY, Various Artists**	**Reactor**
3	**LOST, Died Pretty**	**Blue Mosque**
4	**EVERYBODY'S GOT TO, Ed Kuepper**	**True Tone**
5	**VOLATILE, Lime Spiders**	**Virgin**
6	THE ENERGETIC COOL, Bachelors From Prague	3333
7	ROARING DAY'S, Weddings, Parties, Anything	WEA
8	RAMONES MANIA, The Ramones	WEA
9	LIFE'S TOO GOOD, Sugarcubes	One Little India
10	HAIRWAY TO STEVEN, Butthole Surfers	Au Go Go
11	BARBED WIRE KISSES, Jesus & Mary Chain	WEA
12	DEAD & BURIED, The Oppressed	Oil
13	'78-'82, Hitmen	Survival
14	WIGWORLD, Damien Lovelock	Hot
15	LONELY MR HAPPY, The Deadly Hume	Phantom
16	PRE DEITY, Died Pretty	Citadel
17	DICKCHEESE, Hard Ons	Waterfront
18	COOPER S, Feedtime	Aberrant
19	FRENZ EXPERIMENT, The Fall	Mighty Boy
20	GODDESS, The Honeys	Waterfront
21	BOTTLE MAN'S WIFE, Widdershins	Waterfront
22	LABYRINTH, The Moffs	Citadel
23	TRUST US, The Plunderers	Green Fez
24	GREEN THOUGHTS, Smithereens	Liberation
25	DO YOU SELL BEER HERE?, Iron Sheiks	Greasy Pop

● *Compiled with the assistance of Greville, Phantom, Kent, and Jetts (Independent Sales) Records.*

Metal

1	**NO PLACE FOR DISGRACE, Flotsam & Jetsam**	**(Roadrunner)**
2	**RAM IT DOWN, Judas Priest**	**(CBS)**
3	**TRICK OR TREAT SOUNDTRACK, Fastway**	**(CBS)**
4	**LET US PREY, Nothing Sacred**	**(Cleopatra)**
5	**SO FAR, SO GOOD, SO WHAT, Megadeth**	**(EMI)**
6	**ALL SYSTEMS GO, Vinnie Vincent Invasion**	**(Festival)**
7	**THE NEW ORDER, Testament**	**(Megaforce)**
8	**HOUSE OF DEATH, Hobbs Angels Of Death**	**(Steamhammer)**
9	**THEM, King Diamond**	**(Roadrunner)**
10	**I'M THE MAN, Anthrax**	**(Festival)**

● *Courtesy Metal For Melbourne Records*

Clubland

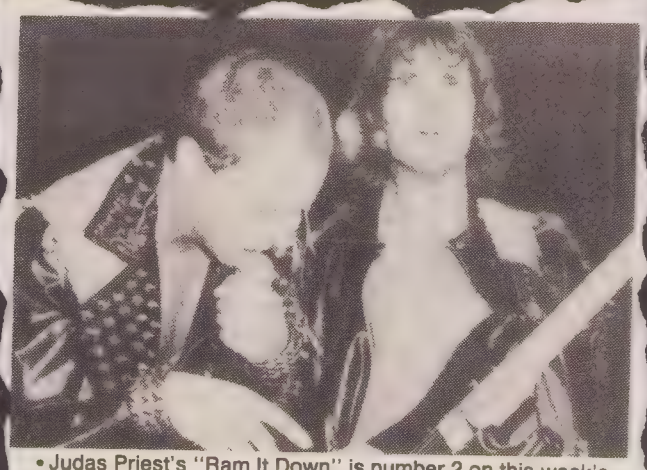
1	**WE'VE GOT THE JUICE, Derek B**
2	**DOCTORIN' THE TARDIS, The Timelords**
3	**WATCHING YOU, Loose Ends**
4	**I FEEL IT, Clarence Carter**
5	**THE BEST OF MY LOVE, Dee Lewis**
6	**K.I.S.S.I.N.G., Siedah Garrett**
7	**HEAT IT UP, The Wee Papa Girls**
8	**LOOSEYS RAP, Rick James**
9	**MARY, MARY, Run DMC**
10	**SLOW STARTER, Randy Hall**

● *Courtesy Central Station Records, Melbourne*

Videos

1	**THE WITCHES OF EASTWICK**	**(Warner)**
2	**ROBO COP**	**(RCA columbia)**
3	**PROJECT X**	**(CBS-Fox)**
4	**NO WAY OUT**	**(RCA-Columbia)**
5	**SUPERMAN IV**	**(RCA-columbia)**
6	**EVIL DEAD 2**	**(CBS-Fox)**
7	**DRAGNET**	**(CIC-Taft)**
8	**THE FLY**	**(CBS—Fox)**
9	**AMERICAN NINJA 2**	**(RCA-Columbia)**
10	**I LOVE N.Y.**	**(Palace)**

● *Courtesy Movieland*



• Judas Priest's "Ram It Down" is number 2 on this week's Juke Metal Chart

CHARTS

USA

SINGLES

1	3	**FOOLISH BEAT, Debbie Gibson**	**Atlantic**
2	1	**TOGETHER FOREVER, Rick Astley**	**RCA**
3	6	**DIRTY DIANA, Michael Jackson**	**Epic**
4	4	**MAKE IT REAL, The Jets**	**MCA**
5	2	**ONE MORE TRY, George Michael**	**Columbia**
6	8	THE VALLEY ROAD, Bruce Hornsby & The Range	RCA
7	11	THE FLAME, Cheap Trick	Epic
8	7	CIRCLE IN THE SAND, Belinda Carlisle	MCA
9	9	ALPHABET ST., Prince	Paisley Park
10	15	MERCEDES BOY, Pebbles	MCA
11	5	EVERYTHING YOUR HEART DESIRES, Daryl Hall & John Oates	Arista
12	14	NITE AND DAY, Al B. Sure!	Uptown/Warner
13	13	NOTHING' BUT A GOOD TIME, Poison	Enigma/Capitol
14	18	POUR SOME SUGAR ON ME, Def Leppard	Mercury/PolyGram
15	17	I STILL BELIEVE, Brenda K. Starr	MCA
16	16	KISS ME DEADLY, Lita Ford	Dreamland/RCA
17	19	NEW SENSATION, INXS	Atlantic
18	12	WE ALL SLEEP ALONE, Cher	Geffen
19	10	SHATTERED DREAMS, Johnny Hates Jazz	Virgin
20	—	HOLD ON TO THE NIGHT, Richard Marx	EMI/Manhattan
21	25	RUSH HOUR, Jane Wiedlin	EMI/Manhattan
22	—	LOST IN YOU, Rod Stewart	Warner Bros
23	—	HANDS TO HEAVEN, Breathe	A&M
24	—	SIGN YOUR NAME, Terence Trent D'Arby	Columbia
25	—	MAKE ME LOSE CONTROL, Eric Carmen	Arista

ALBUMS

1	3	**OU812, Van Halen**	**Warner Bros**
2	1	**FAITH, George Michael**	**Columbia**
3	2	**OPEN UP AND SAY . . .AHH! Poison**	**Enigma**
4	6	**TOUGHER THAN LEATHER, Run D.M.C.**	**Profile**
5	4	**DIRTY DANCING, Original Motion Picture Soundtrack**	**RCA**
6	12	STRONGER THAN PRIDE, Sade	Epic
7	5	LOVESEXY, Prince	Paisley Park
8	7	SCENES FROM THE SOUTHSIDE, Bruce Hornsby & The Range	RCA
9	9	INTRODUCING THE HARDLINE ACCORDING TO, Terence Trent D'Arby	Columbia
10	10	SAVAGE AMUSEMENT, Scorpions	Mercury
11	8	BAD, Michael Jackson	Epic
12	11	NOW AND ZEN, Robert Plant	Es Paranza
13	14	APPETITE FOR DESTRUCTION, Guns And Roses	Geffen
14	15	HYSTERIA, Def Leppard	Mercury
15	13	LET IT LOOSE, Gloria Estefan & Miami Sound Machine	Epic
16	19	TRACY CHAPMAN, Tracy Chapman	Elektra
17	17	DIESEL AND DUST, Midnight Oil	Columbia
18	18	PEBBLES, Pebbles	MCA
19	16	MAKE IT LAST FOREVER, Keith Sweat	Elektra
20	21	MORE DIRTY DANCING, Original Motion Picture Soundtrack	RCA
21	22	KICK, INXS	Atlantic
22	20	CONSCIOUS PARTY, Ziggy Marley & The Melody Makers	Virgin
23	25	LAP OF LUXURY, Cheap Trick	Epic
24	23	OOH YEAH! Daryl Hall & John Oates	Arista
25	24	WHENEVER YOU NEED SOMEBODY, Rick Astley	RCA

UK

SINGLES

1	5	**I OWE YOU NOTHING, Bros**	**CBS**
2	1	**DOCTORIN' THE TARDIS, Timelords**	**KLF**
3	6	**BOYS, Sabina**	**Ibiza**
4	3	**VOYAGE VOYAGE, Desireless**	**CBS**
5	11	**WILD WORLD, Maxi Priest**	**10**
6	2	WITH A LITTLE HELP FROM MY FRIENDS/SHE'S LEAVING HOME, Wet Wet Wet/Billy Bragg	Childline
7	—	THE TWIST (YO TWIST), Fat Boys & Chubby Checker	Urban
8	12	CHAINS OF LOVE, Erasure	Mute
9	23	TRIBUTE (RIGHT ON), Pasadenas	CBS
10	9	EVERY DAY IS LIKE SUNDAY, Morrissey	HMV
11	4	GOT TO BE CERTAIN, Kylie Minogue	PWL
12	8	SOMEWHERE IN MY HEART, Aztec Camera	WEA
13	7	I SAW HIM STANDING THERE, Tiffany	MCA
14	—	IN THE AIR TONIGHT '88, Phil Collins	Virgin
15	—	DON'T BLAME IT ON THE GIRL, Matt Bianco	WEA
16	—	CAR WASH/IS IT LOVE YOU'RE AFTER, Rose Royce	MCA
17	20	YOU HAVE PLACED A CHILL IN MY HEART, Eurythmics	RCA
18	—	LUCRETIA MY REFLECTION, Sisters Of Mercy	Merciful Release
19	22	DON'T CALL ME BABY, Voice Of The Beehive	London
20	—	THE BLOOD THAT MOVES THE BODY, A-Ha	Warner Bros
21	—	BREAKFAST IN BED, UB40, UB40 with Chrissie Hynde	DEP International
22	10	MY ONE TEMPTATION, Mica Paris	4th & Broadway
23	16	CIRCLE IN THE SAND, Belinda Carlisle	Virgin
24	—	TOUGHER THAN THE REST, Bruce Springsteen	CBS
25	13	GIVE A LITTLE LOVE, Aswad	Mango

ALBUMS

1	2	**NITEFLITE, Various**	**CBS**
2	1	**TANGO IN THE NIGHT, Fleetwood Mac**	**Warner Bros**
3	9	**PEOPLE, Hothouse Flowers**	**London**
4	3	**MOTOWN DANCE PARTY, Various**	**Motown**
5	4	**HEAVEN ON EARTH, Belinda Carlisle**	**Virgin**
6	8	PUSH, Bros	CBS
7	5	DIRTY DANCING, Soundtrack	RCA
8	—	TRACY CHAPMAN, Tracy Chapman	Elektra
9	7	PROVISION, Scritti Politti	Virgin
10	13	WHITNEY, Whitney Houston	Arista
11	11	POPPED IN SOULED OUT, Wet Wet Wet	Precious Organisation
12	10	STRONGER THAN PRIDE, Sade	Epic
13	—	THE HITS OF HOUSE ARE HERE, Various	K-Tel
14	—	EVERYTHING, Climie Fisher	EMI
15	20	THE INNOCENTS, Erasure	Mute
16	6	LOVE, Aztec Camera	Warner Bros
17	12	MORE DIRTY DANCING, Various	RCA
18	—	STOP-THE SOUND OF PHILADELPHIA, Various	K-Tel
19	15	AIN'T COMPLAINING, Status Quo	Vertigo
20	14	THE FIRST OF A MILLION KISSES, Fairground Attraction	RCA
21	17	THE CHRISTIANS, Christians	Island
22	—	DOWN IN THE GROOVE, Bob Dylan	CBS
23	18	HEART, Heart	Capitol
24	—	FAITH, George Michael	Epic
25	16	HEARSAY, Alexander O'Neal	Tabu

Vinyl

Singles

MARTHA DAVIS
Don't Ask Out Loud
JELLYBEAN
Just A Mirage (7" & 12")
THE BIBLE
Crystal Palace
BOURGEOIS TAGG
Waiting For The World To Turn
MICA PARIS
My One Temptation (7" & 12")
THE COCKROACHES
Hey What Now!
THREE O'CLOCK
Love Explosion
RUN DMC
Run's House (7" & 12")

THE MISSION
Beyond The Pale (7" x 12")
THE EVERYS
Paved With Gold
WIERD AL YANKOVIC
Fat
KINGDOM COME
What Love Can Be
ELTON JOHN
I Don't Want To Go On With You Like That
SABRINA
Boys (cassingle)
CHICAGO
I Don't Wanna Live Without Your Love

AEROSMITH
Rag Doll
1927
That's When I Think Of You
VAN HALEN
When It's Love
SIEDAH GARRETT
K.i.s.s.i.n.g. (12")
NARADA
Divine Emotions
THE SISTERS OF MERCY
Lucretia My Reflection
WET WET WET
Wishing I Was Lucky (7" & 12")
THEY MIGHT BE GIANTS
Don't Let's Start (7" x 12")

Albums

VARIOUS ARTISTS
The House Sound Of Chicago (Acid Tracks Vol. 3)
ELTON JOHN
Reg Strikes Back
YNGWIE MALMSTEEN'S RISING FORCE
Odyssey
ROBERT PALMER
Heavy Nova
BOB DYLAN
Down In The Groove
PAUL CARRACK
Suburban Voodoo
PAUL JOHNSON
Paul Johnson
POISON
Open Up and Say Ahh!

STEVE WINWOOD
Roll With It
HUGH CORNWELL
Wolf
ADOLESCENTS
Adolescents
CHRISTIAN DEATH
Only Theatre Of Pain
LOBAO
Viva Bandida
PAULO MOURA
Grafieira Etc and Tal
JIMMY PAGE
Outrider
CLUB NOUVEAU
Listen To The Message
JOHN KILZER
Memory In The Making

LONGHOUSE
Longhouse
TERRY PENDERGRASS
Joy
X
Live At The Whiskey A Go Go
GLORIA LORING
Full Moon, No Hesitation
NICHOLAS DE ANGELIS
La Bamba
GEORGE HARRISON
Somewhere In England
BRENDL RUSSELL
Get Here
SALIF KEITA
Soro
VENETIANS
Amazing World

CD

YNGWIE MALMSTEEN'S RISING FORCE
Odyssey
VARIOUS ARTISTS
The House Sound of Chicago (Acid Tracks, Vol. 3)
ELTON JOHN
Reg Strikes Back
DAN REED NETWORK
Dan Reed Network
MISSION
Beyond The Pale (single)
ELTON JOHN
I Don't Want To Go On With You Like That (single)
JERRY HARRISON
Man With A Gun (single)
STEVE WINWOOD
Roll With It
GLEN MILLER
Moonlight Serenade
RANDY EDELMAN
Up Town, Up Tempo Woman
VARIOUS ARTISTS
The Singer/Songwriters
ROGER WHITTAKER
Greatest Hits

VARIOUS ARTISTS
Country Festival
E. FITZGERALD AND T BENNETT
Swinging Stars
NARADA
Divine Emotions (single)
THE SISTERS OF MERCY
Lucretia My Reflection (single)
JIMMY PAGE
Outrider
U2
Under A Blood Red Sky
TEDDY PENDERGRASS
Joy
CLUB NOUVEAU
Listen To The Message
VARIOUS ARTISTS
Soul Ballads
CHRIS REA
Dancing With Strangers
THE CRUSADERS
Life In The Modern World
BRENDA RUSSELL
Get Here
VENETIANS
Amazing World

RICKY MAY & BOB BARNARD
Just Foolin' Around (A Tribute To Louis Armstrong)
SALIF KEITA
Soro
SPANDEAU BALLET
Journeys To Glory
SPANDEAU BALLET
Parade
TRAFFIC
The Low Spark of High-Heeled Boys
CAT STEVENS
Teaser and the Firecat
CAT STEVEN
Mona Bone Jakon
ROBERT PALMER
Clues
BOB MARLEY AND THE WAILERS
Exodus
JOHN MARTYN
Solid Air
GRACE JONES
Living My Life
BLONDIE
Parallel Lines

Video

NO RETREAT, NO SURRENDER 2: RAGING THUNDER
(Action, M, Filmpac)
YOU GOTTA BE CRAZY
(Comedy, G, Filmpac)

DETECTIVE SADIE AND SON
(Comedy-drama, PG, Filmpac)
THE EVERLASTING SECRET FAMILY
(Drama, M, Filmpac)

SECRET PASSIONS
(Supernatural thriller, PG, Filmpac)
SUMMER HEAT
(Drama, M, Filmpac)

Live ON STAGE

● Ry Cooder by Bob King

RY COODER

VENUE: London Wembley Arena

"You there! Put that light out!"

For those of you wondering whatever happened to World War II air raid wardens, you can find them working at Wembley keeping their eyes peeled for the furtive flick of a cigarette lighter.

"That's right! You! North Tier, Seat D89! Gimme those matches! Now!" Tobacco is strictly taboo when Ry is in town and the ticket carries a polite request asking us not to smoke, but that in turn leads to a different kind of vice.

After two and a half hours in a smokeless zone I have developed an addiction to Dentyne, and I am frantically chewing six numbers into the set when Ry starts singing about cigarettes! How can a poor man stand such times and live?

Ry is a muso of the most accessible of sorts. He is a six-stringed Hugo Montenegro, the king of the slide guitar soundtrack who never lets his skills eclipse the efforts of those he shares the stage with.

A Cooder show is a celebration of everything joyous in music, be it the sparse, plaintive wail of 'Paris, Texas' to the toe-tapping country soul of Arthur Alexander's 'Go On Home, Girl'.

The man is in great spirits and constantly takes a back seat as Bobby King and Terry Evans set off on their Sam & Dave tribute, belting out the best of their own LP 'Live And Let Live'.

Even Harry Dean Stanton gets into the act, stumbling in from the desert to take lead vocals on 'Across The Borderline', and illustrating what a perfect choice he would be for the lead role for a movie about Willie Nelson.

Once encore time comes around, all hell breaks loose and the smoking ban crumbles, King & Evans kick us off our butts to join in a rousing version of 'Chain Gang' and then Cooder himself indugles in a little call-and-response for 'All Shook Up'.

Okay, so the covers get heavily mentioned here, but that's because, bar Elvis Costello, there is no greater interpreter of other people's songs than Cooder.

We may have had to stash the ash for a couple of hours, but it's a small price to pay to Cooder, who, nearly 20 years since his first album, is still smokin'.

Up go the lights, out comes the Erinmore Flake and it's time for a roll-up, using the aforementioned ticket stub as a makeshift Rizia.

Smoke gets in your Ry, but Ry gets into all of us.

— Terry Staunton

HOTHOUSE FLOWERS

Venue: London Town & Country Club

There's barely enough room to shake a leg. As far back as the top balcony bar it's as hot and humid as the Northern Line at rush hour.

The *English* music industry may be making desperate down swoops on Ireland to find the next U2, the Hothouse Flowers may be regarded as odds-on favourites, bit tonight's festivities barely been lifted off the PolyGram lorry, but already the Flowers have clutched to an enormous collective bosom. They're here to stay.

Musically, Liam O'Maonlai and friends are spiritual cousins to Van Morrison, blending folk and soul effortlessly and displaying more light and shade than their contemporaries in the non-existent U2 race.

There is a great depth to the live show, a depth sadly missing from the LP because of Langer and Winstanley's "safe" MOR production, a crime they have been guilty of previously (Costello, Lloyd Cole, Madness).

O'Maonlai spins and twirls, his strangely fashionable long hair swinging sweat over Leo Barnes' sax and he screams from the bottom of a Celtic soul seldom heard in 1988.

The entire set sounds slightly dated, a hint of an early seventies "albums band" perhaps. Hothouse Flowers could never claim to be breaking new ground, but the gospel workout of 'I'm Worry' or the 'Don't Go' single still knocks spots off anything else in the Top 20 this week.

It's a lengthy two hour set, beautifully punctuated by a 20 minute acoustic encore. Out come the traditional instruments and the Flowers hark back to their roots. The purists are catered for as much as the fans of common or garden rock histronics. Hothouse Flowers keep a foothold in both camps and everybody loves them.

Whether the world needs another U2 is highly debatable, but Hothouse Flowers will rise to the status of superstars in a matter of months rather than years. Teastify and enjoy.

TERRY STAUNTON

THE RAMONES/ THE SEERS

Venue: Paris Elysee, Montmartre

A police car cruising past the porn shops and skinflicks of Montmartre is pelted with stones and the odd bottle. I guess this has been part of Paris nightlife for twenty years.

Inside the Elysee a similarly traditional ritual is winding up. Huey, Dewey, Louie and Chop Suey, the alleged survivors of punk rock, are back on the boards.

The Ramones are the most stylised of pop groups. They never deviate from the script, never allow spontaneity to infect their performance.

Everyone knows their part, from the band through the bouncers to the crowd. Over-zealous French security men lay into some stage divers in front of Johnny and his eyes express a mix of annoyance and frustration.

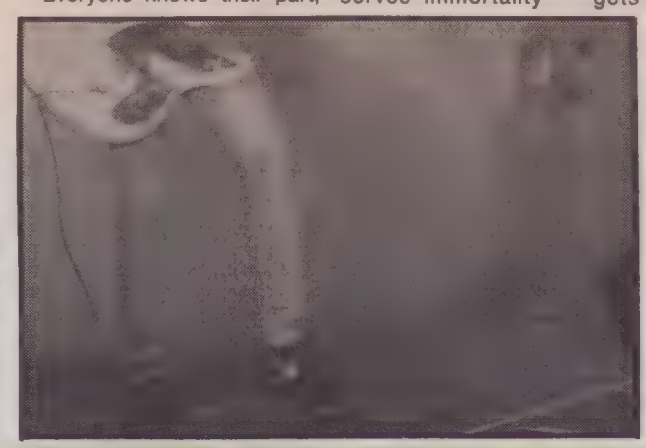
But it's not a great Ramones show. Marky takes six numbers to hit the beat on the nose, Joey looks even iller than usual, skips the burbles on 'Surfin' Bird' and lets the crowd carry most of the choruses.

More than ever they're taking their cue from those who followed them. The pop poetry of 'Rockaway Beach' — anyone who writes 'Chewing out a rhythm on my bubblegum' deserves immortality — gets mashed up by a grinding hardcore buzz that destroys the tune.

You can approach this noisy dumb-show from two angles. Either you accept that it's not possible to tamper with the concept of The Ramones, that their strength is their complete predictability, or you stand back and wonder what the point is.

This is a conservative age, and the Ramones fit it because they promise no more than they deliver. People are happy with the obvious, to walk on solid ground, not to take chances and float off or fall over.

The Ramones are pure theatre and they're absurd.



The Seers, playing their first European show, were hungry to win and had something to prove. That was the key difference between the bands. 'Freedom Trip', introduced by Kat's winsome harmonica and climbing to a furious finish will make a great single, and the concluding combination punch of 'Pittsburgh' and 'Don't Get Hit' came close to a knock out.

The fresh unpredictability of this set starkly contrasted with the familiarity of what followed. But familiarity was the desired quality tonight.

— Campbell Stevenson

NEXT WEEK:

CROWDED HOUSE

MACHINATIONS

STEVE MARTIN

UB40

DEACON BLUE

and lots more!

T★H★E NUBILES

NEW SINGLE OUT NOW ON Rampant

KNOCK ON WOOD

Live ON STAGE

Venetians/Die Laughing

Venue: Sydney Cove Tavern

The Venetians seem to have been around a long time now, had a few hints and played lots and lots and LOTS of shows.

Nobody knows if, or when, the major breakthrough they deserve, will come.

The Cove wasn't exactly packed tonight, but the enthusiasm of the crowd by evening's end, ran way ahead of the level I've seen "bigger" bands set. The new single sounded even better than on groove, and if they release "Change" as the follow-up they are really going to turn a few heads.

Along with a taste of "Amazing World", their new baby, came the usual string of oldies. "Sound On Sound" out O.M.D.s OMD! Tonight had a light show to do it justice. "So Much For Love" came over in a far more cutting fashion than it has for a few tours past, regaining its right to a place amongst their best.

"Shine The Light" really did, with frontman Rick filling this (and his whole performance) with more energy than ever before.

His lighter delivery of the dance material gave the darker songs better contrast, and the acoustic version of "Little Change" will hopefully stay, even though the encore's electrified version is strong, the first is a stunner! Not since "If London Were Venice" have the band sounded so atmospheric — this song has the inspiration which "Inspiration" lacked. That number again sounded forced, as though a couple of songwriters sat down to work, couldn't come up with anything useful, and got into a discussion on the nature of the Muse, filled out with a few "na na na na na na's." "Bitter Tears", the current single, was received better, so it appears their Muse is behaving again.

To close a rousing, promising show, came a fierce cover of "Me And My Monkey", an unusual choice and carried-off with powerful elan. If Venetians maintain this brightness for the rest of the tours, promoting *Amazing World*, the album should do very nicely, and many will be won back to the band, who for so long seemed lost in mediocre repetition.

Support, Die Laughing, also put in a strong set; their frontman has good command of his audience and the six piece band plays tight and swings easily from the Ultravox antics of "Safe In The Dark" to a gutsy "I Don't Need You", with harmonies and melodies ranging from seductive to attacking.

"Suspicion" would make a great single for them, with restrained vocals, swirls of keyboard and building guitar. A band worth catching

— SUSAN RYAN

•Pic by Carol-Anne Richardson

Untitled Red

Venue: Central Club, Melbourne

I've got a tape of an Untitled Red gig, recorded during a live-to-air performance on Melbourne's 3-PBS.

It landed on my desk about a month ago and has spent most of the interim in my car cassette deck . . . which is no mean feat for a demo.

I do a lot of driving.

A young band, formed from the core of the Melbourne Improvisors Association, Untitled Red boast a unique quality and maturity which defies their age and level of recognition.

The band's sound is based upon a platform of rhythmic groove and meandering textures, woven tastefully and non-predictably with the thread of two keyboards, trumpet and ambient guitars to form a multi-timbral tapestry of atmosphere and when necessary majestic power.

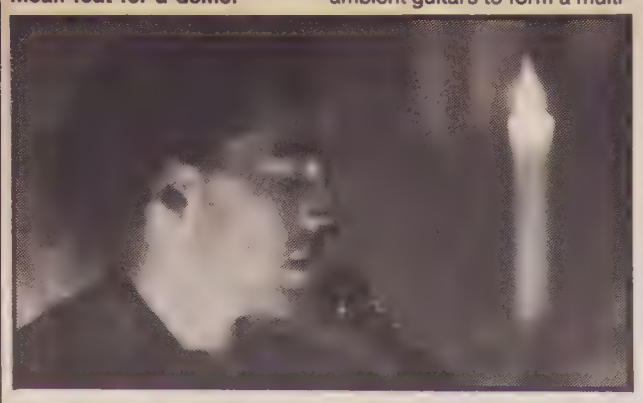
The final important colour is provided by a vocalist who employs strong, but unusual, melodies; interesting, sometimes bravely indigenous and often cryptic lyrics and a powerful, evocative voice.

Perhaps the most surprising aspect of the little-known and elusive *(they don't play very often)* outfit is their swag of inspired and convincing material which, within the environment of candlelit live performance, is carried with experienced conviction and blessed with an edge of additional power.

Highlight songs include the forceful "House Above The World", the moving and melodic "Mahogany Ship", the more atmospheric "Aquatic" and a grandiose instrumental, called "Moscow".

If you're a record company, sign 'em. If you're a punter, see 'em.

— BYRON SMITH



Johnny Diesel & The Injectors/ Grey Wolf/Maybe An Omen

Venue: Bell Street Rock, Melbourne

Success has clearly come too quickly for Johnny Diesel & The Injectors. They play a sweaty kind of raunch'n'roll and having influential fans like The Angels and Jimmy Barnes is all very well. But given the attention they've been getting, their club sets were a bit of a let down.

It's not the band's fault, of course, because as The Pope Once said "Roma, he no builda one day, yeah". What it does mean is that The Injectors will need to watch their flanks more closely, play it closer to the bone until they build their set up.

The fact the band's skating on thin ice showed itself in many ways. Songs like "I Want Drugs", "She's Not Into Rock'n'Roll" and "Not Now" were mere pub-boogie workouts, dead average. Diesel's personality onstage was badly commanding, the guitar work nothing out of the ordinary. The band's got potential, sure, but they don't deserve the exposure they've got so far. Incidentally, if you thought it impossible for anyone to make a worse rendition of "Oh Darling" than The Models, try these guys' version . . .

On the other hand, Grey Wolf have been tramping the boards for ages, and the experience showed. Musically they kick no new turf; but they covered their ground with a style that got the audience on side. Already some of their songs are beginning to lift themselves out of the set — I'm thinking particularly of "Elephant Man", "Just Rockin'" and "Never Going Anywhere" — but their spate of Deep Purple, Free and AC/DC covers gave their set a lift, particularly with their twin guitar arrangements and the singer's bittersweet approach.

Maybe An Omen are still in the process of trying their mid-heavy rock act together; but with constant gigging, they're visibly making strides. Really, they're in the same position as Diesel & The Injectors, in that there are some hot little licks spewing through songs like "All's Not Lost" and they put in enough enthusiasm to keep their cult crowd happy. The difference is they didn't have the headliner status to be a disappointment.

— PETER DONALD

Sinead O'Connor

Venue: Dominion Theatre

In a world where beauty is purely skin deep, Sinead O'Connor has the thrill of realising that she is almost immaculate. Once that skin cut would have denoted trouble rather than glamour. Sinead would have been bawled out celebrating Nazi imagery. She might even have rushed home to Ireland convinced that her breath stank of swastikas, but that's history.

Tonight, as always, she looks like a mannequin sweating it out in a shop window. She wears blunderbus black boots and a leotard. Her skirt is Viv Westwood, grey and pleated with a back panel that suggests a swollen rump of an orangutan.

Almost immediately she begins her ugly, clockwork dance. More Numan than human, but endearing nonetheless. Her legs are strange, ugly like a footballers, all knotty knees and Chippendale calves, as if God paused halfway through her making and decided on a table instead.

Sinead is unperturbed. She seems charmed by the blind spatulate devotion of the crowd. She looks beautiful, of course, the subterranean calm of her eyes making her seem all the more luminous, then again O'Connor had a song she sometimes calls "I Want Mickey Rourke's Hands On Me."

Sinead, you understand, is on heat, she wants to shag Rourke, she almost goes on a march about it. Eventually the whole thing galls, like the obscenity that suddenly and leadenly straddles her set; rough sex . . . blood on walls . . . arses in faces . . . pelvis thrusts . . . O'Connor talks dirty with all the searing clumsiness of a child still spitting out the soap and water of a repressed childhood.

She bellyaches her way through her set, lancing it with profanity that sounds as ugly as it seems unnecessary. Like graffiti scrawled in the steam of a glass window, the message itself blurs and runs until finally it is incomprehensible.

To think she can be mesmerised by her own foggy intentions comes as a shock, like finding scum on pink champagne. Mediocrity must lie inside, snivelling and crying, unlike others who wear early fame like brassiere they long to grow out of, Sinead finds fame a massive and devouring reality.

She wears it like a kaftan she might never grow into. Tonight her diehard fans create a noise that's for her but seem strangely disappointed as the songs are rushed along.

If O'Connor really has the lionheart of Bush, the sex of Patti and the benefit of Hyndesight let her show it. Nights like this make her look slightly ropey. A femme K-Tel. Somebody who still doesn't know what she is looking for.

— BARBARA ELLEN

Gig Guide

The Juke national gig guide is Australia's most comprehensive weekly look at who's playing where — right across the country.

The service is completely free of charge and is available to all bands and musicians wishing to advertise their gigs.

All Gig Guide information must be lodged with Juke by 11 a.m. on Thursday mornings, for the following week's gigs (Monday to Sunday).

Please note, that under NO circumstances will gig listings or alterations be taken after the close-off time.

Listings can be posted, or phoned to Debra Baines on (03) 605 4228. They can also be telexed on AA30331.

N.S.W.

ABBEY ROAD
8 Eden Fishing Club
ALLNITERS
6 Roundhouse Revesby, 8 Caringbah Inn
THE ANGELS
6 Canberra Labour Club, 7 Newcastle Workers,8 Cronulla Leagues, 10 Parramatta Leagues
ANTHONY & RICK
5 Fannys Tavern, Newcastle, 6 Cat & Fiddle Hotel, Balmain, 7 Brookvale Hotel, 8 Collector Tavern, Parramatta, 9 Metropolitan Hotel, City
AUSTEN TAYSHUS
6 Spanies, Rockdale (early) 6 Shanneys, Hurstville (late), 7 Forest Lodge Hotel, Glebe (early) 7 Maroubra Junction Hotel (late)
BABY LOVES TO CHA CHA
8 Local Inn, West Ryde
BACK CHAT
9 Stallions, Parramatta
TONY BERNARD & FRIENDS
10 Unity Hall Hotel, Balmain
BEATNIX
7 Hotel Manly, 8 Fairfield RSL, 9, 10 Lake Jindabyne Hotel
BIG GAME
9 Brookvale Hotel
BIGGER THAN TEXAS
9 Kardomah Cafe
BOBBY SOX
7 Roundabout, Hurstville, 8 Collector Tavern
BOOM CRASH OPERA
9 Sydney Entertainment Centre
BOOZE BROS
6 Carmens, Miranda, 7 Stallions, Parramatta
BOP TILL U DROP
7 Orange Grove Hotel, Leichhardt, 8 Harbourside Brasserie, The Rocks, 9 Fannys Tavern, Newcastle
THE CHAIN GANG
4 Quay 1, Newcastle
CHALLENGE
7 Unity Hotel, Balmain, 9 Roundabout, Hurstville
CHANTOOZIES
5 Tracks, Epping, 6 Roundhouse, Revesby, 7 After DArk Room, Richmond, 8 Rooty Hill RSL, 9 The Brink (late), 9 Sydney Entertainment Centre (early)
CHASING THE TRAIN
5 Tamworth Workers
CHOIRBOYS
4 Quay 1, Newcastle
CHOO CHOO SHUFFLE
9 Grand Hotel, Bondi Junction, 10 Commercial Hotel, Balmain
COLOUR BLUE
8 Parramatta Leagues
CRUISE CONTROL
8 After Dark Room, Richmond
DELILAH
7 Unity Hall Hotel, Balmain
DE MONT
5 Hotel Manly
DIE LAUGHING
7 Shellharbour Workers, 8 Quay 1, Newcastle, 9 Sydney Cove Tavern
DIRTY WHITE BOYS
8 Pennant Hills Inn, 9 Palais, Newcastle
MAL EASTICK BAND
7 Feathers, 8 Tiffanys, 9 Banjos, 10 Lucys Tavern
EGO
9 General Bourke Hotel
TOMMY EMMANUEL
6 Tracks, Epping
ENORMOUS HORNS
7 General Bourke Hotel, 8 Hotel Manly, 9 Palais, Newcastle
FAMOUS NAMES
9 Pips Nightclub, Wollongong
FUN IN ACAPULCO
8 Unity Hall, 9 Roselyn Community Centre
GALAPAGUS DUCK
6 Tracks, Epping
GENERATION
6 Grand Hotel, 7 Pennant Hills Inn, 10 Drummoyne Rowers Club
GETAWAY PLANE
8 Shellharbour Workers
GOING PUBLIC
8 DiDi's, Brookvale
GOLD ZEPPELIN
8 Stags, 9 Bankstown RSL
GREG GUNSTEN BAND
8 Roundabout, Hurstville
HUNTERS & COLLECTORS
6 Quay 1, Newcastle, 8 Sydney Hordern Pavilion, 9 The Station, Jindabyne, 10 Canberra Bruce Stadium
HUXTON CREEPERS
10 Bruce Stadium, Canberra
IRON SHIEKS
7 St. James Tavern
JACK FLASH
9 Unity Hall Hotel, Balmain
JERMAINE JACKSON
8, 9, 10 Twin Towns Services Club
JOHNNY DIESEL & THE INJECTORS
5 Hotel Manly, 6 Sweethearts, 7 Quay 1, Newcastle, 8 Fannys Tavern, 9 Kardomah Cafe, 10 Caringbah Inn
JUMP BACK JACK
9 Harbourside Brasserie
PAUL KELLY & THE COLOURED GIRLS
6 Quay 1, Newcastle, 8 Sydney Hordern Pavillion, 9 The Station, Jindabyne, 10 Canberra Bruce Stadium
KOPY KATZ
10 Leprechaun Hotel, Nowra
ED KUEPPER & THE YARD GOES ON FOREVER
7 Banjos, Bayview Tavern, 8 Hordern Pavillion, 9 Shellharbour Workers
LA CRUISERS
6 Marlin Hotel, 7 Blue Boar Inn, 8 Palais, Newcastle
LOVE GONE WRONG
8 Sydney Cove Tavern, 9 The Venue, Dee Why
ERIC MacKENZIE BAND
5 Feathers
METHODS OF DANCE
8 Feathers
MY THREE SONS
8 The Brink
NEIGHBORHOOD UNIT
4 Kardomah Cafe, 5 The Brink, Hilton Hotel, 6 Selinas, 7 Roundhouse, Revesby, 9 Cambridge Hotel, Newcastle, 10 Lansdowne Hotel (arvo)
NOISEWORKS
5 Royals Football Club, 6 Lithgow Workers Club, 7 Mittagong RSL, 8 Shellharbour Workers Club, 9 Sydney Entertainment Centre
NO SWEAT
10 Cabravale Diggers Club
NUBILES
9 Central Club, Richmond
PARTY LINE
8 Palais Royal, Newcastle
PINKSLIPS
5 Kardomah Cafe
PSYCHOTIC TURNBUCKLES
7 St. James Tavern
PURPLE
8 Banjos
RACING WATERS
10 Hotel Manly
JAMES REYNE
5 Tathra Hotel, 6 The Station, Jindabyne, 7 Shellharbour Workers Club, 8 Quay 1, Newcastle, 9 Sydney Entertainment Centre
SCHOOL FOR SCANDAL
9 DiDi's Brookvale
SHE LOVE DANCE
8 Fairfield RSL
SINISTER SMILE
8 Sutherland Royal Hotel
SKIN GAME
8 Rose of Australia Hotel, Erskinville
SOUL KITCHEN
6 Hotel Manly
SOUL SURVIVORS
9 Hotel Manly
SPACE JUNIORS
7 St. James Tavern
STEVE GRIEVE & THE MOURNERS
7 Sutherland Royal Hotel
STOP THE CAMERA
8 Narellan Rugby Leagues Club
SUGAR & SPICE
8 Stallions, Parramatta
JOHN SWAN
9 Tiffanys
SWINGING 60'S
6 DiDi's, Brookvale
SWINGSHIFT
7 Cambridge Hotel, Fairfield, 8 Baulkham Hills Sports Club, 9 Stags, Auburn
THINK BABY THINK
9 Feathers
TNT
8 St. Marys Band Club, 9 Bankstown RSL
THE UNDERDOGS
7 Shanneys, Hurstville
UPS & DOWNS
8 Sydney Cove Tavern, 9 The Venue, Dee Why
VAGABONDS
8 Shanneys, Hurstville
VANILLA CHAINSAWS
7 Banjos
VEGIMITE REGGAE
7 Lucys TAvern, 9 Hotel Manly, 10 Four Seasons Hotel
VENETIANS
6 Feathers, Crows Nest, 7 Revesby Roundhouse, 8 Parramatta Leagues, 9 Sydney Cove Tavern
VOODOO LUST
8 Sutherland Royal Hotel
WHIPPERSNAPPERS
9 The Venue
WHO DAT DERE
10 All Nations Club
WHOLE WORLD
6 Sandringham Hotel, Newtown, 7 Royal Sutherland Hotel, 10 Palace Hotel, Darlinghurst
WHO'S ON TOP
8 Brookvale Hotel
WILD COLONIAL BOYS
5 Tamworth Workers
XANTHE
7 Royal Oaks Hotel, Parramatta, 8 Rex Hotel, Kings Cross, 10 Coogee Bay Hotel
X.P.T.
8 Engadine Hotel
THE ZIPS
8 Hurstville Civic Centre

Victoria

ALLOI HEAD AND THE VICTOR MOTORS
8 Prince Of Wales, 9 Music Station
ANIMAL
10 Collingwood Town Hall
AXE & SAX
7 Bayswater Hotel, Bayswater, 9 Sandown Park Hotel, Noble Park
BAH RAGAH
7 Corner Hotel, Richmond
BAKER BROS
9 The Underground, City
BEAT BOYS
9 St. Albans Hotel, St. Albans
BEGGARMAN THIEF
8 Ferntree Gully Hotel, 9 Caledonian Hotel, Wonthaggi
BLACK BIRDS
9 Corner Hotel, Richmond
BLUE RUIN
8 Middle Park Hotel, 9 Village Green Hotel
CINDY BOAST
6 Waltzing Matilda Hotel, Springvale
BOBBY & THE WADE BROS
8 St. Albans Hotel
BOTTOMLESS SKOONERS OF OLD
6 I.D.'s, Prahran
BOYS NITE OUT
10 Corner Hotel, Richmond
THE BRAIN DONORS
6 Queens Arms Hotel, St. Kilda
THE BRATS
10 Corner Hotel, Richmond
SCOTT BUCHANAN
4 The Regent Hotel, City, 8 Bush Inn Hotel
THE CALL BOYS
9 Ryans Hotel, Traralgon
NELSON CAMILLE
9 Sandown Park Hotel
JOE CAMILLERI & THE BLACK SORROWS
6 Astradome, Traralgon, 9 Caledonian Hotel, Wonthaggi
CARMEN SUITE
8 Bell St. Rock
SCOTT CARNE
10 Collingwood Town Hall
CARROT FARMERS
8 Esplanade Hotel, St. Kilda
CATTLETRUCK
6 Velvets Night Spot, Bendigo, 7 Zanies Nitespot, 8 Corner Hotel, Richmond, 9 Westernport Hotel, San Remo, 10 21st Century Dance Club, Frankston
CHADS TREE
8 Barwon Club Hotel, Geelong, 9 Hybridge Hotel, Prahran, 10 The Club, Collingwood
CHICK PARIS QUINTET
7 Limerick Arms Hotel, Sth Melb
THE CHOICE
7 Post Office Hotel, Coburg
COBBERS
6 Dan O'Connell Hotel, Carlton, 9 LaTrobe Uni
COOL RUNNIN'
8 Ashleys Hotel, Braybrook (early)
CRASHLAND
10 Collingwood Town Hall
CRYSTAL FOX
7 Probes, Moonee Ponds
DANCIN' DAZE
8 The Underground, City, 9 Barwon Heads Hotel
DEJA VUE
6, 8 Alexanders, Gardenvale
DE JENIRO BLUE
7,8 Tok H, Toorak, 9 Cleos, Sentimental Bloke Hotel
DIRTY RATS
9 Ashleys Hotel, Footscray
DOUBLE TROUBLE
7 Mountain View Hotel, Glen Waverley, 8 Roxy Hotel, Sth Melb, 9 Dorset Gardens Hotel, Croydon
THE EGYPTIANS
8 Waltzing Matilda Hotel, Springvale
ENNISBREA
9 Elsternwick Hotel, Elsternwick
ESCALATORS
9 Survival Reggae Club, Sydenham Hotel
FEED THE CATS
6 Black Prince Hotel, Nth Melb, 8, 10 Flower Hotel, Port Melb, 9 H.J.'s, Sth Yarra
MARTY FIELDS
4, 6 The Regent Hotel, City, 7, 9 Bush Inn Hotel, 8 The Underground, City
THE FIRE ESCAPE GOATS
9 Perserverence Hotel, Fitzroy
FLYING ZUCCINI BROS
9 Town Hall Hotel, Sth Melb
THE FRENCH LETTERS
7 Limbos, Central Club
FRONTRUNNERS
7 Waltzing Matilda Hotel, 8 Sylvania Hotel, Campbellfield
TANYA FRYER
9 Red Bluff Hotel, Sandringham
GERRY JAMES & THE CHOCOLATE FACTORY
4 Albion Hotel, 6 Richmond Club Hotel, 7 Edinburgh Castle, Brunswick, 8 Swan Hotel, Richmond, 10 Riverside Inn Hotel
GIMIX
7 Sir Henry Barklay Hotel, Heidelberg, 8 Ballarat B & S Ball, 9 Ballarat B & S Ball (arvo), 9 Flite Deck, Essendon Airport (night)
GO TO WOE
7 Burke County, Sth Melb
GRAND SLAM
9 Village Green Hotel
THE GRAND WAZOO
6 21st Century Dance Club, Frankston, 8 Smith St Bar & Bistro, 9 Flower Hotel, Port Melb
DAVE GRAY
8 The Regent Hotel, City
THE GROWNUPS
8 Old Greek Theatre, Richmond
GUILTY AS CHARGED
8 Bell St. Rock
HAMMER'S ACCOMPLICE
6 Queens Arms Hotel, St. Kilda
COLIN HAY BAND
8 San Remo Ballroom, 9 Forresters Arms Hotel, Oakleigh
HIS MASTERS VOICE
8 The Tote, Collingwood
JON HOLLAND
5, 7, 9 The Regent Hotel, City (arvo), 6 Ferntree Gully Hotel, 8, 9 Zacs Restaurant, 10 Dava Hotel, Mt. Martha
HONEYMOON IN GREEN
8 Old Greek Theatre, Richmond
BRENDA HORIN
6, 7, 8, 9 The Regent Hotel, City
ANDREW HOSKING
8 Dava Hotel, Mt. Martha
HUXTON CREEPERS
9 Central Club Hotel, Richmond
HYBRID
8 Queens Arms Hotel, St. Kilda
INCREDIBLE PENGUINS
7 Nicabellas, Malvern, 8 Intrepid Fox Tavern, Sth Melb, 9 Edwards Tavern, 10 Sandbelt Club, Moorabbin
INDIAN SUMMER
7 Lazar Melbourne, 9 Gina's Carlton
IN FOR RED
8 Croydon Hotel, Croydon, 9 Khyats Hotel, Brighton
JACKALS
9 Corner Hotel, Richmond
PETER JACKSON
9 Melbourne Underground
JOHNNY FAVOURITE
5 Cafe Venice, Sth Yarra, 6, 7 The Ritz, St. Kilda, 10 The Underground
JOKERS WILD
9 Rye Hotel, Rye
JUST CRUISIN'
9 Hotham General Store, Mt. Hotham
KICK THE MOON
9 The Palace
KIDS IN THE KITCHEN
10 Sundance Inn Hotel, Mt. Beauty
LADY IN A JAM
6 Geelong Polo Club, Hawthorn, 8 Shoppingtown Hotel, Doncaster, 9 Dava Hotel, Mt. Martha
LINE OF FIRE
7 Skinny Dog, Kew
LIQUID SKY
8 Old Greek Theatre, Richmond
LONELY BOYS
6 Edwards Tavern, 7 Tankerville Arms, 8 Intrepid Fox Tavern, Sth Melb, 9 Riverside Inn
ANDY LUTZE & ELECTRIC CO.
9 Ashleys Hotel, Braybrook
LUXEMBOURG
9 Corner Hotel, Richmond
THE MARNIES
7 Limbos, Central Club
MERCURYS
9 Skinny Dog, Kew
MIGHTY BIG CRIME
7 21st Century Dance Club, Frankston, 8 The Palace
MUNSTER TERRACE
8 Continental Hotel, Sorrento, 9 Dromana Football Club
MY THREE SONS
10 Collingwood Town Hall
NAKED CITY
9 Moonee Ponds Tavern
NEO CLASSIQUE
7 Central Club, Richmond, 9 The Mail, City
NEW FRONTIER
8 Royal Hotel, Drouin, 9 Star Hotel, Sth Melb
NICK BARKER AND THE REPTILES
7 Mentone Hotel
NOT DROWNING, WAVING
7 I.D.'s, Prahran
THE NUBILES
9 Central Club, Richmond
ON THE ROCKS
7 Ferntree Gully Hotel, 9 Dava Hotel, Mt. Martha
PAINTERS & DOCKERS
7 Mentone Hotel, 8 Westside Hotel, 9 Eastern Railway Hotel, Ballarat
PARADE
7 Corner Hotel, Richmond
PARTY ANIMALS
10 Corner Hotel, Richmond
PARTYBOYS
8 The Palace
PILLOWTALK
6 Corner Hotel, Richmond
PRESS THE FLESH
7 Corner Hotel, Richmond
PRESSURE COOKER
6 Station Tavern & Brewery, Prahran, 7 Stones Tavern, Frankston, 8 Club Hotel, Ringwood, 9 Boundary Hotel, East Bentleigh
RADIO LUXEMBOURG
9 Corner Hotel, Richmond
RAM
8 Riverside Inn
R.D.O.
7 Sandbelt Club, Moorabbin, 8 Harp Hotel, Kew
REAL TIME
7 Ferntree Gully Hotel
REAL TO REEL
6 Corner Hotel, Richmond
RECENT THEFT
9 Brewsters Essendon
THE RELICS
9 Hybridge Hotel, Prahran
REMNANTS
8 Junction Hotel, Newport
TIM ROBINSON
10 Somerville Hotel, Somerville
ROCKMELONS
9 The Palace
ROCK STEADY
7 Flite Deck, Essendon Airport, 9 Dingley International Hotel, Dingley

The Juke national gig guide is Australia's most comprehensive weekly look at who's playing where — right across the country.

The service is completely free of charge and is available to all bands and musicians wishing to advertise their gigs.

All Gig Guide information must be lodged with Juke by 11 a.m. on Thursday mornings, for the following week's gigs (Monday to Sunday).

Please note, that under NO circumstances will gig listings or alterations be taken after the close-off time.

Listings can be posted, or phoned to Debra Baines on (03) 605 4228. They can also be telexed on AA30331.

Gig Guide

THE RODZ
8 Dava Hotel, Mt. Martha, 9 Ferntree Gully Hotel (early), 9 Roxy Hotel, Sth Melb (late), 10 H.J.'s, Toorak (late)
ROOF CATS AND FRIENDS
8 Skinny Dog, Kew
ROUTE 66
4 Intrepid Fox Tavern, Sth Melb, 7 Skinny Dog, Kew
ROXXON
5, 6, 7 Frying Pan Inn, Falls Creek, 8 Bridge Hotel, Mordialloc, 9 Westside Hotel, Laverton

SCARY BILL
8 Corner Hotel, Richmond
SCAT
9 Bensons Tavern, Richmond
NEIL SEBASTIAN
8, 9 Bensons Tavern, Richmond
SENSATIONAL ROCKET 88'S
8 Ferntree Gully Hotel, 10 Barwon Heads Hotel
BRODERICK SMITH BAND
8 Central Club, Richmond
MARC SMITH
9 Grand Hotel, Mornington

THE STINGRAYS
6 The Roxy, Sth Melb
THE SWARM
10 CUB Club, Collingwood
TEACHERS PETS
6 Central Hotel, Brighton, 7 RAAF Base, Laverton, 8 Hot Gossips, Tottenham, 9 Wyung Pub, 10 Sundowner Hotel, Geelong
TELLTALE
6 Corner Hotel, Richmond

TEMPLE OF BOOM
9 Intrepid Fox Tavern, Sth Melb
THANKS FOR THE FISH
10 Collingwood Town Hall
THRESHOLD
9 Waltzing Matilda Hotel, Springvale
TIBET
6 Music Station, Richmond
TIMES TWO
9 Roxy Hotel, Sth Melb (late), 9 Ferntree Gully Hotel, Ferntree Gully
TOXIC ZULUS
8 Junction Hotel, Newport
TREE AMIGOS
9 Somerville Hotel, Somerville

TRIFFIDS
8, 9, 10 The Club
TROUBLE IN MIND
10 Collingwood Town Hall
TROUSER SNAKE
7 Skinny Dog, Kew
TURBO LUV NUNS
9 Riverside Inn
TWILIGHT ZONE
6 Lincolnshire Arms Hotel, Essendon
TWO TIMERS
10 The Regent Hotel, City
ULTERIOR MOTIVES
8 Pier Hotel, Frankston
UP ALL NIGHT
7 Royal Derby Hotel, Fitzroy, 9 Zanies, City
URBAN PRINCIPLE
6 Music Station, Richmond
VACATION IN HARLEM
7 Panton Hills Hotel, 8 Esplanade Hotel, 9 Skinny Dog, Kew
STEVE VAN
9 Rangers Hotel, Gembrook
VICE VERSA
7 Club Hotel, East Ringwood

VIRGIN SOLDIERS
6 Riverside Inn
VORTEX
8 Brewsters, Brickmakers Arms Hotel, Essendon
WEEKEND ROCKSTARS
9 Post Office Hotel, Coburg
WEZ RINGO
8 Melbourne Underground, City
WHO CARES
9 Post Office Hotel, Coburg
ANDY WILLIAMS
10 Tigershead Hotel, Nth Melb
BRIAN WOOD
5 The Regent Hotel, City
WORD OF MOUTH
7 Post Office Hotel, Coburg
X
7 Mentone Hotel, 9 Middle Park Hotel
THE XENTRIX
7 Somerville Hotel, Somerville
YOGI GOES BEAR
9 The Underground, City

South. Aust.

A WILD AFFAIR
8 Kent Town Hotel
BANSHI
9 Grengell Tavern
BILLY & RED
9 Austral Hotel
BLACK CAT BONE
4 Cavan Hotel, 9 Somerset Hotel
THE BLOKES
7 Old Lion Ale House, 8 Port Dock Brewery, 9, 10 Griffins Head Tavern
BRENTON & POLLY
8 Colonnades Tavern
THE CHAD ROMERO FIVE
8 Festival Theatre, 9 Cargo Club
CLIFF & THE HANGOVERS
8, 9 Duke Of York
THE DESOTOS
8 Limbos
DUKE OF JAZZ
10 Stag Hotel
THE FABULOUS CASUAL T'S
6 Griffins Head Tavern
FLYING BLIND
7 Royal Admiral Hotel
GET SMART BAND
7 Griffins Head Tavern

GUMBO YA YA
8 Stonyfell Winery Complex, 10 General Havelock
HARD ROAD
6 Royal Admiral Hotel, 7 Grenfell Tavern
HUXTON CREEPERS
7, 8 Tivoli
J J HAMMER
9 La Cantina
KIM TILL
8 Festival Theatre
CATHERINE LAMBERT BAND
8 Stonyfell Winery Complex
MANIKINS
8 Murray Bridge Comm. Club, 9 Old Lion Hotel, 10 Bay Disco
MARTYN & LYON
5 Lennies Tavern
MOTHS
7 Tivoli Hotel
MR WITNESS
8 Festival Theatre
NAPOLEON GOES SOLO
5 Royal Admiral Hotel
THE OUTFIT
8 Somerset Hotel
ZOE PAINE & ANGELINA PUGLISI
9 Festival Theatre
PARTY CLONES
4 Royal Admiral Hotel
THE PIED PIPER
4, 5, 6, 7, 8 Festival Theatre
RAUNCHY LADIES
4 Lennies Tavern, 8 Colonnades Tavern
TOMMY RICHARDSON & THE ADELAIDE STOMPERS
10 Port Dock Brewery
BRENTON ROBERTS
10 Hot Gossip
ROYAL GARDEN JAZZ BAND
6 Union Hotel
SCAT KATS
10 Maylands Hotel
SEAWEED EVANS
8 Royal Admiral Hotel

SEDAN
7 Bridgeway Hotel
SNAKIE & THE RATTLERS
8 Newmarket Hotel
THE SQUIDS
9 The Venue
THE STORM
9 Oasis, Murray Bridge
STORMY WEATHER
10 Somerset Hotel
SWELL GUYS
7 Lennies Tavern, 10 Kent Town Hotel
UNITY JAZZ BAND
10 Bridgewater Inn
VERTICAL SMILE
9 Royal Admiral Hotel
WICKED SMILE
8 La Cantina

Queensland

BANG BANG AND THE HOT SHOTS
8 Brisbane
CHASIN THE TRAIN
6 Seagulls
CITY RATS
6 Jungle Attic, 8 Waterloo Bay
THE CONVERTIBLES
6 Speakeasy Jazz Club, 7 Wall St. Niteclub, 8 Alice's Rock Cafe, 9 Expo Fun Park, 10 St. Pauls Tavern (arvo)
THE FUN ADDICTS
9 Salisbury Hotel (arvo), 10 Transcontinental Hotel (arvo)
INDECENT EXPOSURE
8 Jungle Attic
INDECENT OBSESSION
5 Powerhouse, 7 Galaxy's, 9 Villa Noosa
INSANE HOMRES
8 Treasury Hotel, Brisbane
JERMAINE JACKSON
4 World Expo 88, Brisbane, 8, 9, 10 Twin Towns Services, 5 Powerhouse, 7 Galaxy

LAZY JOHN DUFFY'S BLUES BAND
8 Bonapartes
MEA CULPA
10 Bonapartes
MILLIONAIRES AND TEDDYBEARS
7 Jolly Swagman, 8 Coolabah
ONE ON ONE
9 Port Macquarie Country Club
POETIC LICENCE
6, 7, 8, 9 Crystals, Bundaberg, 10 Rowers Club, Bundaberg
REDGUM
7, 8 Barkly Hotel, Barkly, 9 Delta Hotel, Ayre, 10 Criterion Hotel, Rockhampton
SKID ROW
10 Bonapartes
THRUST
8 Treasury Hotel, Brisbane
WILD COLONIAL BOYS
6 Seagulls, 7 Bundaberg East End, 9 Mansfield Tavern

West. Aust.

BOYS
8 Charles Hotel, Perth
DREAD AFFAIR
6 Seaview Tavern, 9 Waterside Workers Building, Fremantle
JOY BOYS
9 The Charles Hotel, Perth
JUMP CLUB
8 The Lemon Tree, Perth
MOLLEY DUKE
7 The Lemon Tree, Perth
PRO JAM
10 The Lemon Tree, Perth (arvo)
SES SAYER COMBO
6 Lemon Tree, Perth
SPINFX
9 The Lemon Tree, Perth
THE WRIGHT BROS BAND
5 Charles Hotel, Perth

OZ CONCERT TOURS

THE ANGELS
July 2: Perth Entertainment Centre
July 16: Festival Hall, Brisbane

JAMES REYNE/BOOM CRASH OPERA/ NOISEWORKS/CHANTOOZIES
July 3: Melbourne Sports & Entertainment Centre
July 9: Sydney Entertainment Centre
July 11: Brisbane Entertainment Centre

HUNTERS & COLLECTORS
July 1: Brisbane Festival Hall
July 8: Hordern Pavillion, Sydney
July 10: Bruce Stadium, Canberra
July 15: Festival Hall, Melbourne
Please see relevant 'Gig Guide' for pub dates on tour

PAUL KELLY & THE COLOURED GIRLS
July 1: Brisbane Festival Hall
July 8: Hordern Pavillion, Sydney
July 10: Bruce Stadium, Canberra
July 15: Festival Hall, Melbourne
Please see relevant 'Gig Guide' for pub dates on tour

INTERNATIONAL TOURS

JERMAINE JACKSON
July 4, 5, 6: Queensland, Venue TBA
July 8, 9, 10: Twin Towns, NSW
July 14, 15, 16: Hilton Hotel, Sydney

LEO SAYER
July 25, 26, 27, 28, 29, 30: Hilton International, Sydney
August 1, 2, 3, 5, 6: Hilton International, Melbourne
August 10, 11, 12, 13: Hilton International, Adelaide

JERRY HARRISON
July 12: Enmore Theatre, Sydney
July 13: Dapto Leagues Club, Wollongong
July 14: Quay 1, Newcastle
July 18: Adelaide
July 21: World Expo, Brisbane
July 22: Mentone Hotel, Vic
July 23, 24: The Palace, Melbourne

MARTHA DAVIS
July 8, 9, 10, 11, 12, 13, 14: Sydney
July 15: Wollongong
July 16, 17: Jindabyne
July 19: Melbourne
July 20: Albury
July 21: Canberra
July 22: Gosford
July 23: Newcastle
July 26, 27: Coffs Harbour
July 28: Grafton
July 29: Lismore
July 30: Brisbane
August 2-8: Perth
August 10-14: Adelaide
August 19, 20, 21: Gold Coast
August 23-27: Sydney

VELORE & DOUBLE-O
July 4: Crazy Horse Tavern, Newcastle
July 5: Chevron Hotel, Melbourne
July 6: Myer Miss Shop, Geelong (lunch)
July 6: Check Point Charlie (night), Prahran, Vic
July 7: Myer Miss Shop Melbourne (lunch)
July 7: Century Dance Club, Frankston (night)
July 8: Myer Miss Shop Melbourne (lunch)
July 8: The Club Dancing Bar (night)
July 9: ZuZu's, Melbourne (arvo)
July 9: Old Greek Theatre (night), Melbourne
July 10: Chevron, Melbourne

MEGADETH
July 22: East Leagues Club, Brisbane
July 24: State Sports Centre, Sydney
July 26: Festival Hall, Melbourne
July 27: Thebarton Theatre, Adelaide

BANDWAGON

EDITED: BRYAN PATTERSON

FIXING IT IN THE (COMPUTERISED) MIX . . .

Computers and music have come a long way since the bad old days of a decade ago when only mad scientists and drug crazed musos tried to marry the two.

Of course, computer music is respectable these days although it is still held with some suspicion by some people in the music industry.

It used to be the same with synthesisers. In 1982, the English Musicians' Union tried to ban synths. When that failed, the angry union pressured the government to place a special tax on electronic instruments.

Only six years later, synthesisers are unstoppable, with sales surpassing those of pianos.

We might expect the same fate for computer-based music systems. For musicians, debating the ramifications of computers on music is a moot point.

The DMP-7 will change the way you mix your music.

Computers (IBMs, Apple Macs and Ataris) are already common in many working environments, particularly in recording studios. You can't escape it.

So the aim should be to become aware of what's happening in computer technology. It isn't anywhere near perfect and there are some things that computers will never be able to do.

They're often frustrating as well as exciting but if you're interested in exploring new musical tools, they are readily available in Australia.

Atari computers seem to be rather popular music computers in Australia (although that's not the case all over the world for some reason).

And one of the best pieces of software we've seen for the Atari is designed to work for Yamaha's remarkable DMP-7 digital mixer.

The software will also work with the new DMP-7 due for release soon in Australia.

The DMP has already proved its worth for the likes of David Hirschfelder (John Farnham Band) and others who have used it on the road. With MIDI controlled memory, powerful inbuilt effects, the eight into two channel mixer is clearly a winner.

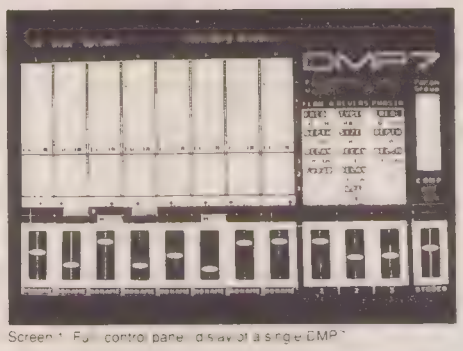
And the software, jointly put together by Yamaha Europe and Steinberg, seems to make a good thing great.

It uses real time mixing techniques to synchronise up to four DMPs to a multi-track recorder.

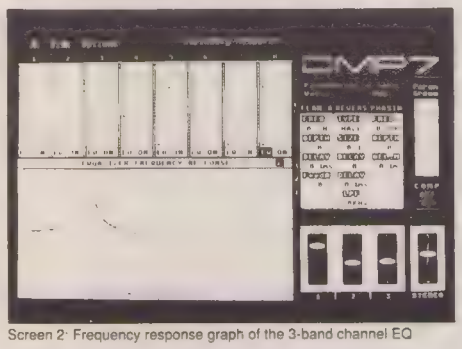
The beauty of the thing is that you don't have to squint into the tiny DMP display to find out what the hell you are doing.

The features of the mixer (or mixers if you are lucky enough to own more than one) are displayed on screen. You can build up a 32-channel mixer on screen, complete with cute little faders and sliders that are operated via a mouse.

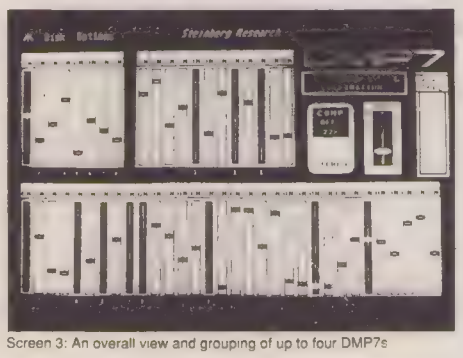
So, it's like operating a real mixer, except you won't get any dust in the slots and will only take up as much room as a TV monitor. On screen you can see the lot; EQ controls, multi-effects processors, mute controls etc.



Screen 1: Full control panel display of a single DMP7



Screen 2: Frequency response graph of the 3-band channel EQ



Screen 3: An overall view and grouping of up to four DMP7s

The latest in guitar pedals . . . Ibanez programmables with MIDI capability.

By pressing the mouse, you get a display graph of the frequency characteristics of each channel equalisation.

But, as they say in the ads, that's not all. The old sub-grouping concept gets a jolt forward with something Stenberg calls Linear Grouping.

On a traditional desk, only a limited number of channels can be assigned to a sub group. It's a matter of physical logistics. But the software lets you select and assign any DMP parameter. So your linear group one could include one's pan and the delay time of one of the multi effects processors. Phew! And no, you don't have to write all that down when you do it. The smartarse software tells you all.

All the realtime changes are instantly memorised as they are performed and you can record while mixing on the fly.

The Yamaha-Steinberg software linked with a DMP mixer and something like the new DAT systems that will inevitably find their way here (don't believe rumors to the contrary) will certainly change the way we mix our music.

No doubt there will be some resistance to the new process. But it will surely win out in the end.

THE NEW DMP

The DMP7D is an enhanced version of Yamaha's popular eight into two channel mixer. It has the advantage of connecting directly to multitrack and mastering machines.

What may convert you to spend money on it is . . .its lack of conversion.

The horror of digital multitrack is that the sound quality gets a little worse every time you push the signal through a new process. So by the time you give a cassette copy of your latest song to the record company, it may sound like it has been recorded in a wind tunnel.

No such problems with the DMP7D. You perform just one conversion when you record on multi-track then mixdown is digitally processed via the DMP. To keep the pristine quality of sound, you can then master of DAT or another form of digital master. The new DMP is compatible with the latest Sony digital video machines that some boffins predict will perform better than DAT.

There are no analog inputs or outputs. This is a pure digital beast.

PROGRAMMABLE PEDALS

Digital processors have been around since the late seventies. Now you can even control pedal programs from an external MIDI controller.

The Ibanez DM14 (what an interesting name) is a MIDI interface for the company's DCP range of pedals.

It has four SEDI (Small Effect Digital Interface) inputs to plug in the pedals so you can recall the sound you want via MIDI and an external keyboard, MIDI guitar system or whatever.

The latest Ibanez pedals — Modulation Delay, Delay and Distortion — each have 10 factory presets that can be modified. Or you can create your own presets by a bit of button pushing.

The footswitch can be programmed to advance program numbers or you can insert an End Of Patch command to let you call up a sequence of between two and ten patches.

WANTED
Dead or Alive
More ads Pg. 24
JOB SHOP
AD BOOKINGS (03) 605 4229

RECORD FINDER
for all types of used records, 45's & LP's from 50's to the 80's
We buy as well!
NOW OPEN
Sun 11-4pm
16 Burwood Hwy Burwood
(03) 288 0708
(8 doors from Warragul rd)

SONGWRITER AVAILABLE
Prepared songs.
Interested parties can listen to tapes.
Ph: Margaret
(03) 877 1494

GUITARIST OR KEYBOARD PLAYER WANTED
No experience necessary but enthusiasm, dedication and ability to write melodies and a desire to improve are required. Age 21-27. Our likes are Doors, INXS, Jimmy Barnes.
Phone Mark (03) 547 3494
or Lisa (03) 898 8035
after 6pm.

FOR SALE
PEARL DRX1
Electronic drum kit including 5 pads, leads and stands. Kit has 8 separate programmable drum kits. All as new condition. $1600.
Ph: (03) 434 5052
(ask for Gary)

3PBS—FM
progressive broadcasting service
NU MUSIC PROGRAM
EXPERIMENTAL RADIO
Thursdays 10 to 12 midnight
Saturdays 8 to 10pm
. . . . tune in
106.7 MHZ

Rare top quality Concert tapes for sale
Send 37¢ stamp for list to
DKB, PO Box 558, Melton Sth 3338

Professional
TAMBOURINIST
Female, Age 26, readily available for full time job in any popular Sydney or Melbourne original rock n' roll recording/touring band only. 21 yrs total experience & training. Totally committed, dedicated and hard working. 10 hours rehearsals per day. Has played in popular bands.
Ph: Shayne (071) 77 2597
9am - 9pm

R.E.M. MANAGEMENT
A newly established management agency is searching for fresh new bands. Opportunity for work. Please send tape and resume to:
R.E.M. Management & Promotions
P.O. Box 204,
Thomastown Vic 3074

KEYBOARD/SYNTH
Player required for 'off the cuff' top covers rock band. Work waiting.
Phil (03) 569 9498 AH
Peter (03) 799 2253

WAVES
MELBOURNE'S PUBLIC RADIO MAGAZINE
music MUSIC MUSIC RADIO music MUSIC
MUSIC exclusive interviews RADIO
music OUT NOW music RADIO MUSIC $2.00
MUSIC radio program information Music
music 3PBS music

KEYBOARDIST
Teen young enthusiastic male 17-21. Must be down to earth for new stint in band.
Ph Con on
(03) 509 9845

LEAD GUITARIST
Teen young enthusiastic male 17-21. Must be down to earth for new stint in band.
Ph Con on
(03) 509 9845

EVE MUSICAL PROMOTIONS
OPPORTUNITIES!
DO YOU NEED?
★ MUSICIANS
★ LIVE GIGS
★ COPYRIGHT PROTECTION
★ ARTWORK
★ INSURANCE ON EQUIPMENT
If you are serious about a career in music then we can help you. Call Margaret.
EVE MUSICAL PROMOTIONS
1st Floor, 42 New St, Ringwood, 3141
(03) 870 5124 or FAX (03) 879 3849

DRUM TUITION
from Colin Spry Drum Clinic
(03) 857 6451
Over 150 specialised courses!
Day or evening sessions.
9am-9pm Mon-Fri
Established 1967

SONGWRITERS
One of Australia's leading songwriter/musicians is now available to coach you in all aspects of your craft.
For further information or appointment phone
(03) 598 1416

EXPERIENCED STRONG RHYTHM GUITARIST
(6 & 12 string, influences: Ed Kuepper) required to work with piano player-/singer in piano bar.
Phone
(03) 347 6636

LEAD SINGER
A male lead singer/frontman required for established cover band. A powerful versatile voice and a positive professional attitude a must. For more information phone:
Jon (03) 49 2564
Phil (03) 439 2985
Peter (03) 439 3560

VOCALIST
required for dedicated and hard working original band.
Must have strong solid range, good presentation and personality also required. Professional approach expected.
Paul (03) 543 1935
Neil (03) 791 6694
Dick (03) 789 4926

SINGING LESSONS
Specialist for pop/rock professionals and beginners. Correct breathing, voice produciton, style development. Join the one percent school.
David
(03) 509 2984

ORIGINAL DRUMMER OF ROSE TATTOO —
Michael (Stork) Vander needs bass player, lead guitarist to put band together ASAP.
Ph: (03) 68 1045
between 9am - 5pm.

LEAD VOCALIST URGENTLY REQUIRED
Phone David or Martin on
(03) 531 4465

Damn confessional!

The Book Of The Damned: The Light At The End Of The Tunnel. (Carol Clerk Omnibus)

My God. In this book, people stack manure on stages, piss into crowds, call each other "soppy bollock tossers", stuff Elvis Costello's mouth with cigarette ends, throw up, have fights because of "soppy love songs", split up, have fights, reform, have fights, and finallly lots of hit singles.

Pop books are usually a bit honesty-free, but *The Light At The End Of The Tunnel* is vastly confessional. The Dammed, past and present, vomit out their life stories in a never-ending river of pranks and obscenity. From punk to pomp, there rarely seems to have been a day when The Dammed weren't re-enacting *More Bad News*. And now they and Carol Clark have decided that we want to know about it. I suppose we probably do.

The great thing about this beautifully-researched, candid, funny book, despite its occasional condoning of the grosser moments in The Damned's life, is that, intentionally or not. It should put off any but the dimmest child from taking up the rock 'n' roll "life-style".

Admittedly, many people do see the glamour of waking up covered in your own vomit with a drug comedown and a huge debt to a record company, and The Damned were of that number. Yet this book should leave would be Keith Moons with a burning desire to become Rick Astley.

The book's title is apt; It's a rather sad book at times. Rat Scabies' diary describes himself as "cold, dull and lifeless'. Friendships are broken and remade and never properly healed, and so often the band nearly court obscurity from which there is no escape. It's a bit amazing that this collection of complete fools had hit records and aren't dead, given that ultimately The Damned are a rock group with a minor melodic gift. Basically their idiot staying power has kept them going long past what common sense might demand.

The Damned are the sort of people who would jump in the lake if somebody told them to. They long ago decided that they had no idea about anything, and walked through life

putting their hands in blenders and ignoring the signs marked "Quicksand".

Marriage, age and business sense have lent them what passes for maturity in pop, and we havd to find ourselves another fool.

In the meantime, this book serves as a diary of their great inanity and an awful warning with jokes in it. **— DAVID QUANTICK**

Oils: Striking a chord

The Midnight Oil Song Book, published by Warner Bros. Music. (RRP $24.95)

Since the beginning of their career, Midnight Oil have demanded as complete a control over whatever they were to put out into the marketplace as possible. Not only artistic integrity but more importantly the message that was always the most essential part of every song they recorded had to get through to the people with as little corruption or compromise as possible, so the freedom gained by complete artistic control was paramount.

Not that the message ever got in the way of the rock, and the result has been some of the most important, uncompromising rock music that not only caught the rock heartbeat of the nation but asked questions, vital questions, and exposed facts about the condition of this country. Voicing an anger that Australia has always found difficult to articulate, at least when it has had to voice that anger and protest to what it perceived as a 'superior economic power', be it British or American.

For the Oils, the prime targets have been the shortsighted politicians here and their apparent 'masters' the Americans. It was a stand few other Australian artists outside the folk circuit were willing to touch, the territory of Eric Bogle and Redgum, though, in its time, Cold Chisel had asked similar questions. But the Oils were *committed*. There must have been some real satisfaction in the Oils' camp when they were accepted by a sizeable number of America's *own* youth. How much of the message was actually *understood,* by American *or* Australian youth is another matter altogether however.

Anyway, that artistic control would naturally demand that, when the idea of a book of the songs should be produced for the legion of fans, the Oils would approach the task with the same stringent integrity and meticulous attention to detail we've come to expect from the band. According to the accompanying publicity blurb, the songbook took 'two years of painstaking work', and it's not hard to believe when you see the result.

This large format glossy production of 144

pages is literally cram-packed with music, lyrics, photos and the kind of brilliant and telling graphics that made Oils Vinyl a treat to collect — just check out the extraordinary image accompanying the song 'No Reaction' on page 48 — "No reaction — we haven't heard a word!!" The sixteen pages of colour shots cover most of the band's career, the cover shot coming from the Tanelorn Festival, and there are black and white shots liberally sprinkled throughout.

The music itself has been faithfully transcribed by guitarist and principle composer Jim Moginie, for once actually following the arrangement *as they appear on the recording.* Moginie has also included, at the top of each song, precise fretboard fingering positions as he has used them for the learner guitarist, removing all the frustrating guesswork. Twenty-seven songs are reproduced from right across the band's output, including all the favorites, from the early 'Powderworks', thru 'Back On The Borderline', 'Wedding Cake Island', 'Armistice Day, 'don't Wanna Be The One', 'US Forces', 'Read About It' and 'Power And The Passion', and lots, lots more.

The message hasn't been forgotten either. Reinforcing the power of the lyrics is an evocative, eloquent little essay by rock journalist and Oils publicist Andrew McMillen, on the tragedy of Tasmanian timber town, Burnie, again a subject that the Oils have examined in song. Whether the Oils, like any band or musician with a social conscience, have actually made any difference with regard to the topics they have aired or even changed the consciousness of any of their army of fans, can't be measured, but one small passage from McMillen's essay might best illustrate what *can* be done and why the message must be repeated over and over:

"(There's) Something wrong when so many of us can recognise the danger and the injustice and still sink back into a haze of soporiphic television-induced laziness, lacking even the moral fortitude to get off our arses and do something about the problems as we perceive them, to draw attention to the issues, to apply pressure where it was most desperately required, to stand up and at least focus on those aspects of our condition that we find disturbing. For if we are to survive and prosper and fulfill our potential, then surely such sentiments should be explored and, where necessary, reflected in a positive manner."

How true is that?!!

This is a welcome addition to our musical heritage and should be an essential addition to any rock fan's collection. **— MICHAEL SMITH**

AD BOOKINGS
(03) 605 4229
PRO SHOP

PA HIRE
Compact/road proven systems 100-1000w
GREAT RATES!
Ph Kevin
(03) 259 9412

GUITAR REPAIRS
By Stewart Male
Custom made vintage strats.
General service and repairs. Frets dressed and re-fretting service. Neck shaving Mods and restoration. Full relacquer service etc. to all makes of acoustic and electric guitars.
(03) 735 0648

PHOENIX PA HIRE
2000W system
Engineer and road crew avail
very competitive rates.
(03) 388 0233

THE BEAT RETREAT REHEARSAL CENTRE
★ Excellent large studios
ALL SESSIONS $35
Mon-Fri 6-12, Sat 1.30-6.00
Sun 11-5 & Sun 6-12
13 NELLBERN RD, MOORABBIN
(03) 553 0330

BANDWAGON
'MUSICIANS COMPUTER LISTING SERVICES'
(03) 696 3500
10-6 Mon-Fri
12-6 Sat & Sun
LOOKING FOR a band or a player? We got the lot.
P.A. HIRE, rehearsal rooms & teachers.
PROFESSIONAL PRESENTATION: packages to assist in venue & record company promotion.
CREW SERVICE: for bands with the need or operators available. Sound, lighting, loading.
Posters, Artwork, Photos, Portfolios, Banners, T-shirts & Videoclips.
P.S. We are NOT associated with any other similar organisation.

ISUZU 4-TON TRUCK FOR HIRE
PRICE NEGOTIABLE
(03) 391 0518

PA for Hire
TURBO SOUND
Lights also available
Ph Greg
523 9079

THIS SPACE AVAILABLE

PLANT ROOM PRODUCTIONS
Multi-track and midi recording. extensive range of outboard equipment. Relaxed atmosphere — professional results. Demos-Masters-Jingles. Backing tracks arranged and performed for solo singers/songwriters, synths, samplers, digital drums/percussion available. Flexible rates.
(03) 338 0473 for bookings.

B.S. SOUND
STEREO DOUBLE P.A.
Separate foldback and lights
Ph: Mark (03) 531 1403

BANDWAGON
'MUSICIANS COMPUTER LISTING SERVICES'
(03) 696 3500
10-6 Mon-Fri
12-6 Sat & Sun
MUSICIANS' COMPUTERISED TRADE POST
The MOST THOROUGH service of it's kind to help you sell or buy equipment!
18 CATEGORIES in which to advertise!
NO DEADLINES, you can list 7 days per week!
NO COMMISSION, just one small set fee!
NO RENEWAL, your equip. stays valid until sold!
CHEAPER, EASIER TO SELL & BUY THROUGH!
We have 100's of EQUIPMENT LISTINGS & 100's of ENQUIRIES EVERY WEEK!
JUST ONE CALL FOR A MORE EFFECTIVE SERVICE

MIDI STUDIO
STATE OF THE ART
348 1300

MUSICIANS YOUR Roland DISTRIBUTOR
202-204 CAMBERWELL ROAD
CAMBERWELL JUNCTION
(03) 882 7331
MUSIC JUNCTION

P.A. HIRE
Single 3 way 2000w 2 send FB 1000w JBL and Yamaha speakers Sound Craft series 200 16 CH desk digital reverb and delays Shure Senheisser. AKG MICS.
From $200.00
Lights, crew, smaller rigs also available.
Stephen (03) 534 4780

FIXED PRICE BAND DEMOS
NO HIDDEN COSTS NO EXTRAS
Know exactly what it costs to record your band demo.
11 hours ..... $260 fixed. Nothing else to pay.
EXPERIENCED ROCK ENGINEERS BROADCAST QUALITY
MIDI FACILITIES INCLUDED EXTENSIVE SOUND FX
RING US TODAY AND MENTION THIS AD.
ZIMSOUND STUDIOS
GLENN 704 6528 OPERATING SINCE 1979 RUSSELL 704 6528

PA HIRE
Options include . . . lights, crew, engineers, set up and delivery. "To discuss your thing give me a ring."
Geoff Wheadon
(03) 890 1841

AD BOOKINGS
(03) 605 4229

PRO SHOP

P. P. PRODUCTIONS
Quality PA hire. Set up, delivered and mixed. Lights available.
Paul
(03) 391 1144
(03) 391 8493

PA DISCOUNTS
Quality JBL P.A.'s need work in Melbourne.
All budgets considered.
All calls returned.
FRIZ'S P.A.
(052) 98 134 anytime
(Answering machine)

PA & LIGHTING
Quality JBL
Composite system, 3000-5000W. 20ch tapco desk, BGW, DBX, SPX90 FX, 12ch 3 send 2000W FB. 12ch 20 can light show.
Pro crew . . .
Discount available to new clients.
Ph METRO SOUND 598 5832

VIDEO CLIPS
Broadcast Standard
4 cameras, special FX generator.
Graphics by Amiga & Fairlight Computer.
ARCHER TOWERS VIDEO PRODUCTION
(03) 388 0233

EXPANDED RANGE OF P.A.'s FOR HIRE.
ARC SOUND
Bose, Yamaha, Soundcraft, EV/Tapco.
Vocal PA packages from $30.
Call D.C. about our discount midweek rates on 419 6364 or 417 1950.

REHEARSAL STUDIOS FOR HIRE
from $25 for 4 hrs.
New & used guitars, amps, drums and keyboards for sale and hire. Large range of accessories and sheet music. Expert repairs and tuition avail.
Call
Caulfield Music
(03) 528 1162

PA HIRE NESSEL
The sound specialists.
Vocal systems to 2000w, PA's with separate FB. Disco systems also available.
Simon
(03) 537 1871

BANDWAGON
Can you **AFFORD** the **LOSS** of your **VALUABLE** equipment by burglary, fire, flood, breakage, etc.?
We are now agents for the **MOST RECOGNISED** musical equipment **INSURANCE.** For the **BEST** rates, call for quote:
696 3500.

HEADLINE PRODUCTIONS
PA & LIGHTING HIRE
Professional system and road crew city or country, reasonable rates
(03) 890 8017

READINGS RECORDS & BOOKS
DON'T THROW OUT YOUR OLD RECORDS!!
We'll pay top prices for good second hand records.
* CNP TOORAK ROAD AND DAVIS AVENUE SOUTH YARRA 267 1885 *
* 710 GLENFERRIE ROAD HAWTHORN 819 1917 *
* 384 LYGON STREET CARLTON 347 6085 *
* 366 LYGON STREET CARLTON 347 7473 *

ATTENTION JUKE ADVERTISERS
As of July 1st 1988 ads in Pro Shop and Job Shop will increase in price. Whereas in the past the rates were different for each section, from July 1st the rate for both Pro and Job Shop will be $5 per centimetre (single column).

DEADLINE REMAINS:
3PM WEDNESDAYS

PA HIRE
Small to medium systems up to 2000w FOH. Delivered, set up & mixed.
Barry Findlay
(03) 489 0702

FULL PRODUCTION HIRE
JBL composite P.A., Lights truck and crew
Glen (03) 211 7465

THE SHED STUDIOS
296 ALBERT STREET BRUNSWICK
Private Rehearsal Room

- Recording Facilities for demo's
- Good Rates
- Lounge and Recreation Area
- Open 24 hours
- Ample Parking
- Storage

PERMANENT BOOKINGS WELCOMED
Enquiries and Bookings: ..... Studio: 380 5160

REHEARSAL ROOMS
$25 — 8 HRS
Includes
8 channel Ross mixer
Perreaux Power Amp
Nessel 3 way speaker bins
Electra voice mics, lead and stands
AMPLE PARKING
RING NOW ON 387 7755
FULL CANTEEN SERVICE

PRODUCTION HIRE
Professional sound & lighting. Very reasonable rates.
Wolf Franke
(03) 786 9749

MUSIC SCHOOL/ RECORDING STUDIO BUSINESS FOR SALE
Over 70 music students. Already ensures constant cash flow. Fully operational. Accoustically designed, recording studio with regular rehearsals and as new equipment.
Ph now (03) 758 1228 (03) 758 8736

FACTORY SOUND
★ **PRO PA HIRE**
PH (03) 699 3247 BH
(03) 570 7724 AH
Renkus Heinz JBL and ART

SIMMONS SDS8
Electronic drum kit, 5 pads, 100w amp, speaker box. All leads and accessories plus cymbals and stands plus more. $1700 ONO.
(03) 370 7077

LEASE NOW AVAILABLE
on recording/rehearsal studio in Chapel St, Prahran. Sound proofing, furniture and some sound production equipment included. All reasonable offers considered.
(03) 51 9738 Paul
or (03) 616 7744
(03) 347 4624 Mark

ROCKLAND REHEARSAL STUDIOS
Quality PAs and Mics supplied
Day sessions available
New St, Ringwood
Bookings and enquiries
(03) 873 3385 or
(03) 870 2998

ALPINE RECORDING STUDIO
Spectacular new acoustically designed studio available for rehearsals and quality 8 track recording. Competitive rates. 16 Alpine St Ferntree Gully.
(03) 758 1228
(03) 758 8736

LIVE! IN YOUR LETTER BOX EVERY WEEK!

All you have to do is send $114.40 (cheque or money order) to Magdiss Pty Ltd, PO Box 257C, GPO, Melbourne, Vic 3001, and you will receive a 12 month subscription. Enq (03) 60 0421 ext 2005.

NAME .....
ADDRESS .....
.....P/Code.....
I enclose $.....being .....year/s subscription to Juke Magazine
Signature .....

BB AUDIO PA FOR HIRE
Stereo JBL composite system Perraux power. 24 ch soundcraft 400B desk. REV 7 plus Korg 3000. Valley people comp-limit-gates. DBX comp-lim 6 send FB system. Isuzu 4½ ton truck. Excellent touring system, lights available. 'No job too big or small''
Blair (03) 534 4389

danny's recording studio
professional demos at reasonable rates.
for information ring 7877577 anytime.

APOLLO SOUND STUDIOS
RECORDINGS AND REHEARSALS
★ 2" 16-TRACK STUDIO
★ $25 per hour inc engineer
★ 4 REHEARSAL STUDIOS
646-648 Sydney Rd, COBURG
(03) 354 9058
"Class with Comfort"

Roland

&

ELECTRIC AVENUE MUSIC

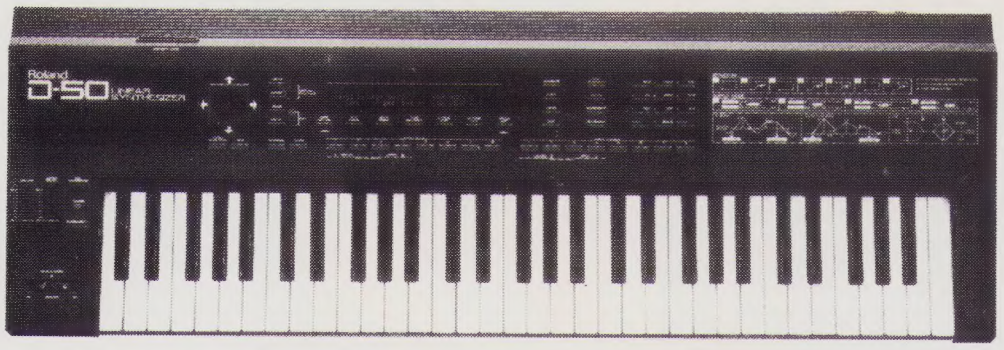
Invite YOU to Explore a New Universe of Sound
BEYOND the LIMITS of Conventional SYNTHESIS

Expand your horizons with a new breed of SUPER-powerful digital synthesis:

THE D-50 LINEAR SYNTHESIZER

Let ROLAND'S exclusive LA digital synthesis technology free you from the bonds of conventional synthesis forevermore.

Let ELECTRIC AVENUE'S after sales service offer you access to the hundreds of EXTRA SOUNDS for the D-50. These are available on either the optional PN-D50 VOICE ROM CARDS or M-256D RAM CARDS. If you happen to be the owner of a sequencer like the ROLAND MC-500, MC-500 Mk-II or MC-300 we can supply the sounds and the information to enable you to use this medium for data dumping and saving. We can also supply the PG-1000 Programmer to make your life easier when you enter into the world of creating your own sounds or modifying the existing sounds. This optional programmer will let you create and edit sounds even more quickly and easily.



NOW AVAILABLE FROM YOUR ROLAND DISTRIBUTOR;

ELECTRIC AVENUE MUSIC

109 GARDENVALE ROAD, GARDENVALE . VICTORIA 3185
Phone 596-4135 or 596-1697

MAT "KNOCK IT OUT" SALE

MUSICAL REPAIR & TRADING CO. 2 Melrose St, Sandringham.

597 0423 Sale starts Monday 27th June for 2 weeks **598 3070**

PICKUPS

10% DISCOUNT ON ALL P/UPS & FREE INSTALLATION
D'MARZIO
SEYMOUR DUNCAN
EMG OBL
SCHALLER

BOOKS

10% DISCOUNT ON BOOKS & SHEET MUSIC

VIDEOS

WE HAVE A LARGE SELECTION OF TUITIONAL VIDEOS ALWAYS IN STOCK

ACOUSTIC GUITARS

OVATION CELEBRITY W/C	$895	now	$750
WASHBURN D22	$799	now	$599
WASHBURN D12	$489	now	$329
S/H TAKAMINE EF340 W/C		now	$395
S/H IBANEZ CONCORDE W/P, UP		now	$199
S/H MERV CARGILL J200		now	$495
KRAMER FARRINGTON	$799	now	$599
KRAMER FARRINGTON BASS	$799	now	$599

FREE HARD SHELL CASE WITH ALL MATON & OVATION GTRS SOFT CASE WITH OTHERS

EFFECTS

ROLAND GP8 & FC100	$2200	now	$1450
ALLESIS MIDIVERB (x2)	$599	now	$299
RAT DISTORTIONS	$199	now	$149
SERWA DIGITAL DELAY	$499	now	$399
DIMARZIO "VERY METAL"	$129	now	$109
NOBLE SST19 GTR PREAMP	$969	now	$750
ROLAND RE501 CHORUS/ECHO	$695	now	$495
S/H MXR PHASE 90 (x2)		now	$50

LEFT HANDERS

S/H FENDER JAZZ BASS	$995	now	$595
IBANEZ R/STAR BASS W/C	$595	now	$395
SUZUKI LES PAUL W/C	$295	now	$150
TORCH TELECASTER (x2)	$259	now	$189
HONDO DREADNOUGHT	$179	now	$129

VINTAGE SPECIALS

GIBSON S.1. W/C		$395
GIBSON LES PAUL CUSTOM		$995
FENDER 79' U.S.A. TELECASTER		$799
FENDER 79' U.S.A. STRATOCASTER		$799
FENDER U.S.A. JAGUAR		$1450
FENDER JAP JAGUAR		$750
FENDER JAP JAZZMASTER		$750
GIBSON MELODY MAKER		$499
EPIPHONE U.S.A. RIVOLI BASS		$595

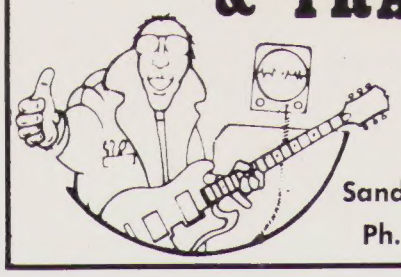
BASS GUITARS

YAMAHA BB1200	$695	now	$395
FENDER TELECASTER BASS	$695	now	$495
LEGEND PRECISION	$499	now	$299
TORCH PRECISION	$299	now	$199
TORCH MUSICIAN	$299	now	$225
CUSTOM F/LESS JAZZBASS	$999	now	$699

SCRAP METAL

ARIA PRO 2 CAT (x2)	$399	now	$299
ARIA PRO 2	$499	now	$399
TORCH RANDY RHOADES W/C	$438	now	$299
WASHBURN T.BIRD W/C	$395	now	$250
GIBSON EXPLORER W/C	$1395	now	$995
CHARVEL JACKSON 3A	$1395	now	$895
CORT CHARVEL JACKSON	$499	now	$399
WESTONE THUNDERJET	$499	now	$299
DIAON "V" (SEMOURS)	$495	now	$199

MUSICAL REPAIR & TRADING Co



Shop 2/5-13
Melrose St.,
Sandringham Vic.
Ph. (03) 597 0423

AMPLIFICATION

MARSHALL JCM800 SWITCHABLE 100W S/H	$1395	now	$1195
PEAVEY DECADE COMBO	$199	now	$150
YAMAHA 1x15 BASS SPEAKER	$499	now	$250
BASSMAN 100W AMP HEAD	$399	now	$250
ROLAND CUBE 60 WITH CHORUS	$650	now	$495
IBANEZ GX60 COMBO	$695	now	$495